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ON EVERYONE

ON STAGE, EVERYONE ☆☆☆

On Stage, Everyone

GRACE BARNES

MARY JEAN SUTCLIFFE

THE MACMILLAN COMPANY · NEW YORK

CATALOGUED BY

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FOREWORD ☆☆☆

HERE IS a book that has grown up in the classroom. Its content has developed and its organization has taken form in connection with its use in many high school classes of all types, sizes, and make-up. Its writers for many years have searched for and tested diligently a mass of material to find what it is that best develops the skills of expression essential for modern living. They have examined the available texts and other written materials bearing on the subject; they have observed and queried many teachers in both high schools and colleges. As supervisors of student teachers from the University of California, Los Angeles, preparing to be teachers of oral English and dramatics, they have had ample opportunity to see how teachers with little or no experience respond to various teaching materials and use them in actual teaching situations.

While much of the book is pointed toward the activities of pupils as identified with acting and the stage—and this is carried out sufficiently so that it may be used as the basis of a curriculum in drama—its chief value is its provision for the development of qualities of expression, poise, and conduct necessary to young people if they are to be successful in their contacts with each other and with society generally. The book provides a wealth of information and experience in an area in which the pupil is interested and for which he recognizes his needs. Of special importance, the content is organized into a sequential form of experience so that the interest of the pupil can be maintained at a high level.

The book fully reflects not only the insight of these writers into the

thinking and needs of young people, but also their understanding of the broad responsibilities of the secondary school. This book fulfills a real need. A long life of usefulness may be predicted for it.

JESSE A. BOND
Director of Teacher Training
University of California, Los Angeles

PREFACE ☆☆☆

"On stage, everyone!" is the call of the director when he wishes to assemble his cast for instructions. So ON STAGE, EVERYONE is our call to those who have "always wanted to be in a play." Drama is fun! Its appeal is universal and has existed through the ages.

Just as a greater knowledge of the rules makes any game more interesting, so does a greater knowledge of the basic principles make any art more enjoyable. After hearing repeatedly, "Drama has meant more to me than any other subject I have ever studied," the authors are encouraged to offer methods and materials tested through the years with hundreds of students, hoping that thereby more young people may thrill to the joys of artistic expression through acting.

The maximum development of the personality and character traits of the individual is of paramount importance in any study that is undertaken. No subject in the curriculum leads more effectively and pleasantly to this goal than does drama. Since the actor's medium is himself—his voice, body, mind, senses, and emotions—all training must first be directed toward his personal improvement. Until he has acquired beautiful speech, he is not ready to attempt dialects. Until he has a controlled, coordinated body, he is not ready to assume mannerisms. Until he has trained, acute senses, he cannot portray human emotions faithfully. And until he has a disciplined, alert, inquiring mind, he is not ready to interpret the works of the great dramatists. In the final analysis, it is the actor as a whole, of which everything that has ever happened to him is a part, that is the instrument of acting.

We propose, then, a study of acting which takes into consideration the whole individual. Whether behind the footlights or in that greater

theatre of daily living, with its varied and complex social relationships, the lessons of the stage will prove equally valid. Integrity and truth are indispensable ingredients, but an expressive personality is needed to project them to the world. To aid in this development is the aim of ON STAGE, EVERYONE.

OUTLINE OF THE BOOK

Acting is primarily an activity, not an academic study. Students enter the drama class with a desire to act. To capitalize upon this natural interest, the methods and materials in this book have been organized around acting projects.

Chapters 1, 2, 3, 4, in which the four beginning acting projects are set up, present an over-all view of all phases of the subject. Each project is more difficult than the preceding one, and all training is summarized in the one-act play.

Chapters 5, 6, 7, 8, 9, 10 each present separately and in detail one phase of the basic training. While all are a part of every acting activity, each one must, at some time, receive major emphasis. Technique is learned as needed in connection with any project.

BASIC TRAINING EMPHASES

1. The Modern Scene—senses and emotions (5), technique (9)
2. The Character-Opposite Scene—the body (6), mind and spirit (8)
3. The Shakespearean Scene—the voice (7)
4. The One-Act Play—play production (10)

Chapters 11, 12 provide a sufficient supply of scripts for a class for two semesters. Only one-act and three-act plays need be added.

Chapter 13 lists suitable material to supplement the text.

Chapter 14 outlines Courses of Study for three semesters, incorporating all the elements of basic training, giving time allotment, sequence of projects, and the student activity.

Chapter 15 gives detailed assistance to students and teachers in following the Courses of Study, and is designed to be of particular help to the less experienced.

Perhaps the special contribution of the book is the emphasis it places upon personality development as the chief objective in educational dramatics. Important and practical features, too, are the methods suggested for integrating all the different phases of the subject, and the inclusion of sufficient acting material to provide ample and varied outlet for the talents of any beginning group.

Since the portrayal of real people is the major part of acting, great sensitivity and sympathetic understanding will always be the actor's most prized possessions. It is the **authors' hope that through the use** of this book vistas will be opened to aspiring young actors that will help to make life's journey one of confidence, service, and joy.

The authors acknowledge with gratitude the aid of the following friends and co-workers: Elladora Hudson Furbush for many of the drawings; Edina Newby for the section on Drama in the Age of Elizabeth and for assistance on the Shakespearean chapter; Louise Robinson Thomas, Gene Nielson Owen, and Paul Sutcliffe, Jr. for editorial criticism; Florence J. Riniker for research material; and Phyllis Barham, Evelyn Wrathall, and Carol Pulliam for secretarial work.

All photographs are of plays directed by the authors. All sets were designed and created by students in Stage Arts classes. Period costumes, with a few exceptions, were designed and executed by students in Costume Design classes.

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ON STAGE, EVERYONE ☆☆☆

Prologue

Law office of Stuart and Lincoln on the second floor of the Court House in Springfield, Illinois.

(ABE *is sitting, slumped in his chair, staring at his desk. He has his hat and overcoat on. A muffler is hanging about his neck untied.* JOSH SPEED *is half-sitting on the table at the right. He is reading a long letter with most serious attention. At length he finishes it, refolds it very carefully, stares at the floor.*)

ABE. Have you finished it, Josh?

JOSH. Yes.

ABE. Well—do you think it's all right?

JOSH. No, Abe—I don't. (ABE *turns slowly and looks at him.*) I think the sending of this letter would be a most grave mistake—and that is putting it mildly and charitably.

ABE. Have I stated the case too crudely?

(ABE *is evidently in a serious state of distress, although he is making a tremendous effort to disguise it by speaking in what he intends to be a coldly impersonal tone. He is struggling mightily to hold himself back from the brink of a nervous collapse.*)

Reprinted from ABE LINCOLN IN ILLINOIS *by Robert E. Sherwood; copyright 1939 by Robert E. Sherwood; used by permission of the publishers, Charles Scribner's Sons.*

JOSH. No—I have no quarrel with your choice of words. None whatever. If anything, the phraseology is too correct. But your method of doing it, Abe! It's brutal, it's heartless, it's so unworthy of you that I—I'm at a loss to understand how you ever thought you could do it this way.

ABE. I've done the same thing before with a woman to whom I seemed to have become attached. She approved of my action.

JOSH. This is a different woman.

(*He walks over to the window, then turns again toward* ABE.) You cannot seem to accept the fact that women are human beings, too, as variable as we are. You act on the assumption that they're all the same one—and that one is a completely unearthly being of your own conception. This letter isn't written to Mary Todd—it's written to yourself. Every line of it is intended to provide salve for your own conscience.

ABE. (*Rising; coldly.*) Do I understand that you will not deliver it for me?

JOSH. No, Abe—I shall not.

ABE. (*Angrily.*) Then someone else will!

JOSH. (*Scornfully.*) Yes. You could give it to the minister, to hand to the bride when she arrives for the ceremony. But—I hope, Abe, you won't send it till you're feeling a little calmer in your mind . . .

ABE. (*Vehemently, turning to* JOSH.) How can I ever be calm in my mind until this thing is settled, and out of the way, once and for all? Have you got eyes in your head, Josh? Can't you see that I'm desperate?

This scene from *Abe Lincoln in Illinois* is an excellent example of effective drama. If you were to see it performed by accomplished actors you would share the anxiety and mental suffering of the characters and for a time be carried out of your own life to live with the people of the play. You would be in the shabby law office where

Abe is sitting slumped in his chair nervously awaiting the opinion of his friend; you would suffer with Josh as he slowly refolds the letter and tries to frame his answer in a way that will not hurt Abe. Their problems would be your problems, for you would believe in the reality of the scene of which you had become a part. You would be experiencing the magic of the theatre.

Every good actor wants to create such a perfect audience response at every performance. How can he accomplish this? What makes it possible for one person to move a theatreful of people to tears, to laughter, to fear, to any of the countless emotions that sway human beings?

What did the actors do in the scene you have just witnessed that made you, a member of the audience, participate? First, before a word was spoken, they so effectively made you aware of an emotional crisis that you yourself became emotionally stirred. Abe's long body slumped in his chair told plainer than words his utter dejection; Josh's restless moving revealed his indecision. When Abe finally spoke it was in a voice colored by the intensity of his emotion at the moment. Josh's tone, his carefully chosen words, his hesitancy in answering, made you understand not only that he disagreed with his friend, but that he was at the same time unwilling to hurt him. His moving away from his friend to the window heightened this feeling.

Thus analyzing the acting reveals that the actor's dramatic mediums are his own body and voice controlled by his mind and influenced by his senses and emotions. All of these are subject to training. Great artists, of course, have special gifts for which no amount of training can ever substitute. But in every art there are basic principles which can be learned and so well followed that the results, though not brilliant, are most satisfying. In the following pages you will be given a working knowledge of the actor's craft. Though, obviously, no one element of acting can be completely separated from the others, for purposes of study a single phase will be treated in detail in each of the chapters in Part 2. Through an intelligent use of this instruction you should be able to give competent and gratifying performances.

If, by rare good fortune, you are one of the gifted few, this preliminary training will serve as a stepping stone to great heights in acting.

Acting is a group activity, therefore you should begin at once to rehearse with a partner on acting material for group presentation. You need first to become acquainted with the stage and with being before an audience. Too much theory before this is accomplished may prove confusing and make your acting superficial. Over a period of months you should play a variety of parts, each one presenting a different problem and increasing in difficulty. The four acting assignments suggested in the following pages may be completed in one semester and are selected for specific reasons. As you work on them you will need to refer to the chapters in Part 2 for basic training, using as much of that material as you require. During the first week you should receive an evaluation of your posture, walk, and voice, as suggested on pages 83-84 and 112-113. Then begin a daily practice of appropriate exercises for improvement.

In your first acting project you will develop a simple, but clearly defined, character in a modern scene. You will next attempt a more complex and detailed one in the character-opposite assignment. In your third portrayal you will progress to a completely well-rounded character drawn by the master dramatist, Shakespeare. As a summary of the course you will combine all your knowledge and skill in the presentation of a one-act play. You will learn not only from your own endeavors but from your fellow actors, provided that you train yourself to observe accurately and to evaluate correctly.

Part 1

ACTING

CALL BOARD

The MODERN SCENE gives you an opportunity

1. to begin acting at once with very little preliminary instruction.
2. to play a character you know and understand.
3. to act in a familiar situation, using dialogue that is modern.
4. to become accustomed to stage movement and the handling of simple props.
5. to study similar characters in life.
6. to realize that people in life situations provide the finest source of acting material.

One

THE MODERN SCENE ☆☆☆

Select a **Modern Scene**, from those in Part 3, that you would like to present. Nearly all are for two people only because the beginning actor usually finds it difficult to stay in character when he has no lines to speak and is not the immediate object of the other person's attention. Choose a partner who shares your enthusiasm for the scene. You are now ready to approach your role.

How does one go about this business of acting? There are many methods, and you will eventually develop the one that best suits you. Until then, here is a threefold plan which you can follow: 1) understanding the part; 2) rehearsing the part; 3) playing the part. Since you will follow this same routine in all your acting projects, a detailed description of it is given here. This you should review frequently.

☆☆☆ UNDERSTANDING THE PART

ANALYZE THE PLAY You will, of course, read the entire play several times, having a special objective each time: first, simply to understand the story; again, to determine moods and conflicts; and later, to concentrate on your character alone. Much of your skill in characterization depends upon your ability to analyze the script.

In order to understand a play thoroughly it is necessary for you to know something about play structure, and this takes you into the realm of playwriting, a highly specialized art. Later you will want to make a rather detailed study of it. For the present, the ideas here presented will provide a basis from which to work.

A play is a story presenting the conflict of two opposing forces, and designed to be presented by actors before an audience. Nearly always the dramatist has one main idea or proposition which he wishes to prove. This is his **theme** or premise. Usually the theme can be stated in a single short sentence.

The story which the author uses to develop his theme is arranged in a series of carefully planned situations which make up the **plot.** This is the particular way in which he expresses his theme. The same theme may be used for many different stories which can be plotted in hundreds of ways.

Since drama shows the **conflict** of emotions or will in action, you must determine the nature of the conflict in order to present it clearly. It may be mental or physical. It may be conflict within the individual, as in *Hamlet*. More often it is with another person, as in *Rebecca*. Or it may be with circumstances, with society, or with Fate, as in *Death of a Salesman*, or any of the Greek tragedies. "The pivotal character is the **protagonist,** the one who creates conflict and makes the play move forward."* The person most actively opposing him is the **antagonist**. All the important characters in the play are allied to one or the other of these people. Through this relationship of the characters, and their actions and reactions, the dramatist further reveals his ideas.

As the conflict in a play develops, an air of expectancy and excitement increases with each new situation and the audience is eager to know what the end will be. This is called **suspense** and is another essential ingredient of a well-written play.

The high point to which the plot consistently builds is the **climax.** Here the plot turns to a conclusion wherein the audience learns the

* Lajos Egri, *The Art of Dramatic Writing*. Simon and Schuster, 1946.

solution to the problem set up in the theme. In modern plays it is nearly always near the end. Although there are minor climaxes in every scene, the whole play builds step by step to this major one.

Each play has a **mood**, an emotional overtone. It may be essentially gay or tragic or mysterious, and it will change somewhat with each new situation. While being conscious of the over-all mood you must also detect the variations.

Other elements which will claim your attention are **tempo**, the speed with which scenes move, and **rhythm**, the pulse of the play. They are qualities of all movement and sound, including voice, and while varying from scene to scene will always be in harmony with those established for the play as a whole.

After you have analyzed the complete play, you must determine the relation of your scene to the others. To what extent does it advance the plot, or is it a part of a subplot? Is it vital to the development of the theme? Decide definitely how you want this scene to affect your audience, for the audience response must be consistent with this aim.

ANALYZE YOUR CHARACTER Before you can interpret your character you must know him. What kind of person is he? What is his *impelling motive,* the drive that makes him do what he does and say what he says? Is he brilliant or stupid, or a little of both? Is he jolly or sullen? Is he upright and honest, or are his ethical standards questionable? What of his family and home atmosphere? In what kind of community does he live? What does he do for a living? What are his principal interests; his hobbies? How does he look? Is he tall or short, fat or thin? How does he dress? How does he speak?

You will get the answers to these and many other questions from a number of sources—principally from the playwright's description; from what the character says and how he reacts; from what others say to him and about him, and from their reactions to him. But you will learn also from your knowledge of people like him; from your read-

ing, especially of biography and history; and from your study of art. Often, too, you must call upon your own creative imagination, which will be active in direct proportion to your experiences, your study, and your observation of people and the world about you.

It is very important to realize at the outset of your training that the depth of your characterization is directly related to the amount of study and thinking that you employ in preparing your role. The sincere actor, interested in his own and his group's success, will spend much time and thought on each character analysis.

CHARACTER ANALYSIS OUTLINE

1. What are his characteristics?

MENTAL — quick-witted, brilliant, average, stupid, dull?

EMOTIONAL — steady and poised or changeable; affectionate, confident, confused, gay, gloomy? Does he have a sense of humor? How does he respond to the people and situations he meets in the play?

SPIRITUAL — ideals, beliefs, religion, code of ethics? What is his attitude toward life and people in general?

PHYSICAL — Body: age, height, weight, coloring, posture; mannerisms of hands, feet, eyes, facial expression? Is he clumsy, slow, alert, fast-moving, tense, relaxed? Does he have much or little vitality? What is his general appearance; dress, shoes, make-up, hair?

Voice: quality, pitch, tempo, inflection? Does it show energy, boredom, illness?

2. What factors have determined these characteristics?

FAMILY — brothers, sisters, father, mother; childhood experiences; home atmosphere?

COMMUNITY — social standing, financial standing, work, friends? What is his adjustment to his environment?

EDUCATION — schooling, travel, hobbies, principal interests?

This outline is presented only to guide you in your character analysis. Do not burden yourself with details which would not be important

in the play situation. Stay close to the dramatist's suggestions; make the most of what he has given you. But if he has not supplied you with enough material you must create for your character an imaginary background that will make logical everything he does and says. Write a complete description and analysis of every character you ever play.

Reread the script and pick out the moods through which your character passes, and the conflicts in which he takes part. Then, referring to your analysis, justify them by the background you have compiled. You may find that you must expand or change your original analysis in order to make it consistent.

CREATE YOUR CHARACTER Having analyzed your character you might start out on a Life Study trip to find people like him. (Chapter 5.) In this **Modern Scene** he will, no doubt, be much like someone you already know. As soon as you have a clear picture in mind you are ready to create him.

You will first try to take on his ways of thinking and feeling, and his emotional responses to people and situations. When this *inner* character is established, you will next assume the *outer* expression—his ways of standing, moving, and speaking. Heredity and environment will dictate certain characteristics which you must make more clear through costume and make-up.

In creating a character, as in preparing a speech, you collect much more material than you can possibly use. Through study, observation, and experience you will have many ideas of personal reactions, of mannerisms, of peculiarities of speech, of props, of costume details, and of make-up. From this collection you must select enough very telling items to make the character come to life in the manner in which the playwright intended that he should. This is the time to use your intelligence, and your taste in selection, and to practice **artistic economy**—not "How *much* can I do?" but "How *little* can I do and still best convey the ideas and emotions?" According to Sir Joshua Reynolds, the famous English painter, "Simplicity is the exact

medium between too little and too much." Ruth Mason Rice expresses this same idea in "A Japanese Print."

A curve for the Shore
A line for the Lea
A tint for the Sky
Where the sunrise will be.

A stroke for a Gulf
A sweep for a Main
The skill to do more
With the will to refrain.

We have a right to expect from the artist not photographic reality, but interpretation. That is, he must never copy nature exactly but should use only such elements as he feels are essential to artistry. He must make a contribution; he must leave the stamp of his own personality through selection and emphasis. What he leaves out is as important as what he puts in. And the greater his skill, the greater his simplicity. For there is no such thing as reality on the stage; there is only the appearance of reality. The creative actor examines, selects, discards, combines, and evaluates his material. Then through his imagination, his sense of stage values, and his showmanship he evolves a character who appears vitally real to his audience.

RELATE YOUR CHARACTER TO THE PLAY

What is the contribution of your character to the dramatic action? How is he connected with the basic conflict? Is he the protagonist or the antagonist or allied to either one? What is his relation to each person in the play and his general feeling toward them—admiration, loyalty, hate, fear? How does he feel toward them in your scene? What do other people think of your character? What do they say about him? What emotional transitions must he make between scenes as the play develops? What is each of his conflicts and how does he react to it?

STUDY THE SPEECHES After arriving at some definite conclusions about the play and your character, study carefully the lines which you are to speak. Find those speeches which are most essential to an understanding of the plot, for these must receive extra attention in interpretation and projection. Know the meaning of every word; be accurate in your pronunciations. Do not let one idea or syllable escape you. Study the script until you are sure of every thought expressed, then read between the lines to discover implied meanings, for lines must be padded with thoughts. Don't make the mistake of thinking that all the play is in printed form. That is only part of it; the rest is in the actor's mind and supplies the overtones, the undertone, the background for what he says. The actor is thinking definite, self-created speeches in answer to what others are saying to him. This colors his bodily response. It is part of his listening. So important is this that some actors write these thoughts into their scripts and memorize them with their speeches. This "talking back" mentally helps you not only to listen well but also to pick up your cues on time. Study your partner's lines as well, in order to develop appropriate reactions to them.

☆☆☆ REHEARSING THE PART

SETTING You will next devote your attention to the setting in which you are to act. Since nearly all movement on the stage is dependent upon the placement of the furniture, this becomes an essential factor in your planning. It is important to have a properly set stage for every rehearsal if you are to develop effective expression in both voice and body at the same time. Remember artistic economy and place no more furniture on the set than you intend to use. On the other hand, have enough to suggest good business and to balance the stage properly. (See page 179.) Many times you will find that your first stage arrangement is not adequate. Do not hesitate to change it. Keep experimenting until you find the one that best serves your needs. The sooner you solve such technical matters, however, the better.

REHEARSAL PLANS You can no more practice acting without a partner than you can learn to play tennis without an opponent. True, you can practice your serve by batting a number of balls over the net, but your serve is only part of your skill as a tennis player. You must learn to return the shots of your rival and to be prepared for whatever he does. So it is in acting. There is much that you can do alone to perfect your technique, but you can actually rehearse only with a partner.

In the following routine for practice it is suggested that your first walk-through be alone. This will enable you to get the feeling of your character without the distraction of another person's presence. But all other walk-throughs should be with your partner. Since your actions and reactions are largely dependent upon his, all interpretation, movement, and business become joint projects and should be so rehearsed. The give-and-take of a lively communication with another person is what gives purpose and reality to both your speeches and your reactions. These should not be faked but should be the result of compulsion—just as strong people by the force of their personalities make you answer them.

Use real or substitute props for every rehearsal so that you can work out the business as you go along. Be resourceful about props and make some if necessary. Plan a schedule for rehearsals at home. Use the same measurements for your stage there as you will have in the classroom and set your furniture accurately.

REHEARSAL ROUTINE So far your work has been confined to thinking and planning. Now leave your desk chair! It is time to *do* something—to begin to act!

1 **Walk-Through** Script in hand, enter into the mood of the situation, and walk through the scene reading your lines and letting your feelings flow undisciplined into the natural responses of the moment. Feel completely free and uninhibited. Imagine the setting in which you are to play; move, talk, respond with abandon. Make spontaneous responses to the speeches of your partner, which in this

first walk-through you will read silently. Don't think *about* your character, think *in* character. Keep the scene moving to the end with as few breaks as possible, and try to surrender to the mood as you move and read the lines.

2 Think-Through Relax! Perhaps you feel a trifle embarrassed after your emotional display. Well, it was good for you. You need that spirit of freedom. Doubtless you are disturbed about those passages which brought little response. That is good, too. You cannot play the whole scene with equal intensity.

Now is the time to sit down and analyze what you did. Forget emotion for the time being and let reason dominate. You were working more or less instinctively, using your own impulses in your walk-through. But uncontrolled emotion is not artistic creation, nor are your own emotional responses necessarily those of the character. You must learn to control and direct all your actions and responses, knowing exactly what you are doing and why. What seems spontaneous on the stage is really an evidence of fine technique.

As you evaluate your walk-through, check on each phase of your portrayal. Refer to the analysis outline which you made for your character. In what respects were you true to your original idea of the role? Some of the qualities which you possess are also those of the character. If this were not true you would be miscast. But how many attributes and mannerisms that you used were your own and had no relation to the character? These you must eliminate. What qualities should the character have which you do not possess? These you must develop.

Learning to move around the stage with grace and economy of movement is a fundamental part of every actor's training. Since these techniques are largely mechanical, it is suggested that you learn them in connection with each acting project, concentrating only on those which are required for your particular scene. Chapter 9, Technique, should be referred to constantly. For your Modern Scene you will need particularly to study and practice exits and entrances, sitting and rising, crossing, countering, opening and closing doors, and handling personal props.

Try creating and experimenting with bits of business and a variety of movements. Action makes a scene more interesting. During these early rehearsals, in order to gain ease and freedom on the stage, use an excess of movement and eliminate some later. You must, of course, have a reason, or motive, for everything that you do; therefore you will finally retain only such action and business as will make either the story or the character more clear to the audience.

Although the need for movement and action is being stressed, you are reminded that there are occasions for inactivity. An actor who can sit or stand completely quiet, but at the same time appear alive and interested, is said to exhibit **artistic repose.** This has been humorously called "the gentle art of doing nothing." It is indeed an art, the result of one's giving sympathetic attention to the action on the stage while presenting an outward appearance of calm.

Of particular importance is this repose when you are without lines to speak. Keeping in character without the aid of dialogue is primarily a matter of *thinking* in character, and this is the result of *listening* in character. "Nine-tenths of good acting is good listening" is an axiom often quoted in the theatre. In order to be as vital without speeches as you are with them you must plan how to be effective every second you are on the stage. Such planning calls for all the creative skill that an actor possesses. Responses should be controlled, however, and should never take the attention of the audience away from the character who is the center of interest.

Read through your speeches again, thinking the answers of your partner. Try different ways of reading the lines so as best to bring out the meaning. Paraphrase if you like, using your own words, in order to achieve a natural expression. Keep working from the feeling of the drive that makes your character act as he does, and try to grow in the power to reveal his thoughts and feelings simply and sincerely. From your analysis of the work of other actors, you will learn the meaning of dramatic effectiveness and the uses of both exaggeration and restraint. And after you have torn a scene apart in interpretation and analysis always put it back together again, letting thought and emo-

tion dominate. Repeat the scene at once in its entirety to regain the feeling of unity.

3 Repeat Walk-Through—Think-Through Keep repeating this sequence as you rehearse the scene, discarding your script as early as possible. Ad lib where you do not have the speeches completely memorized, and always synchronize movement, business, and lines as you memorize in action. Place major emphasis on the succession of ideas and emotions, but keep going back to the script for more exact words after each practice of ad libbing. Not only do you owe the playwright the respect shown by your speaking his lines as he wrote them, but you have a further obligation to give your fellow actors the exact cues for their speeches. Finally, of course, all lines should be learned *verbatim*, word for word. If you have understood your character and his relationship to the scene, his thoughts, and his purposes, memorization will not be difficult; it will just happen as a result of much rehearsal. And never forget that *there is no substitute for rehearsal.*

In the case of a modern play that depends for much of its timeliness upon being up-to-the-minute in slang or in reference to current music and dances, it may be advisable to change certain words. But to change sentences just because you find them difficult is as inexcusable as it would be for a musician to change or omit a difficult run in a musical selection. It should be remembered that the speeches are those of the character, not the actor. If you develop the bad habit of changing words to fit your own form of expression, in time all your speeches will sound alike regardless of what script you are using. Naturally the playwright should be a sufficiently good writer to make it imperative for you to follow him exactly. If he is not, and the play can really be improved by rewriting, discard it and use something so well written that it is a challenge and an inspiration. For, although every good actor is, to some degree, a playwright, he should never usurp the author's place.

After a number of walk-throughs, when you feel that you are listening. thinking, and responding in character, you should turn your at-

tention to **projection**. While in this early training it is better not to be too concerned with projection, at the same time you must recognize it as part of your acting technique. All that you have done up to this point is of little value unless it will carry to the far corners of the theatre and bring the response that you desire. For the reaction of the audience is your final test. What they get from your portrayal is what you have projected.

How can you project a character? By believing what you are saying; by being heard and understood; by being able to reveal, through voice and body, what the character is thinking and feeling, you will be able to bring a conviction of reality to your audience. And somehow (perhaps this is part of the magic of the theatre) it is possible through complete sincerity and personal magnetism to reach out over the footlights and carry the audience along on the flood of your emotions.

As you continue your rehearsals keep checking your scene for the following: Is my work marked by sincerity and simplicity? Am I observing artistic economy? Do I have variety and contrast in my speeches, actions, moods, responses? Are all of these intelligently motivated? Am I building to a climax? Am I projecting all of this with vitality?

4 Follow-Through After walking through and thinking through your part a great number of times, you are ready for the last step in your rehearsal routine; that is, playing the role as though there were an audience. In other words, the part is "made"; it is now to be "played." These are your full-dress rehearsals, and they should be as nearly like performances as it is possible to make them. There should be no stopping, and the show should be accurately timed. Obviously there should be several such rehearsals.

☆☆☆ PLAYING THE PART

With rehearsals over, you are now ready to play the show. ON STAGE, EVERYONE!

If you are presenting a scene from a three-act play, an introduction

should be given telling enough of the story to make your scene intelligible. The introduction should contain these pertinent facts:

1. Name of the play and author
2. Setting and time

   (A useful device in the case of things impossible to reproduce on the small classroom stage is to say, "You are to imagine—" then include anything from the sound of the bombardment in *Journey's End* to the grave that occupies the center of the stage in the scene from *Hamlet*. Audiences are always ready to imagine if you are definite enough.)
3. Characters and actors portraying them
4. The story up to the time of the scene, but nothing about the scene itself. (See *Holiday*, page 386.)

Before you make your first entrance, take some time to get into character, to give yourself up to his mood, mannerisms, and ways of thinking. This is the same as the warming-up process of the singer or athlete, neither of whom would think of going into action cold. You will do this every time you are about to begin a rehearsal or step onto the stage. If at this moment you are attacked by a case of stage fright, do not be alarmed. This invariably happens, even to experienced actors. Far from being a disaster, it usually means that through the stimulation and excitement which accompanies stage fright you will probably give a much more inspired performance than you would otherwise give. Take a few slow, deep breaths, forget about yourself, and become the character so fully that you have no time to think of anything else. Do not go over your lines; be relaxed but alert, and ready to enter on time.

At last you hear the magic word CURTAIN—and you are on! Now all your weeks of rehearsal will be rewarded. If you have been thorough in your early preparation, your subconscious mind and your muscular memory will execute the technical business, the lines, and the movement, so that you can forget almost everything except giving dramatic reality to your character. Although you, the actor, are

always consciously in control of the character, you may be said, quite literally, to be living the role. From the moment you step onto the stage your one concern is to live with the other characters in the scene. Your first cue comes and your words say themselves. There is a spontaneous surge of emotion similar to that first outburst during the earliest rehearsals, only this time you are controlled and confident with the assurance of being in character. There is a natural freshness about the way in which your speeches are pouring forth as if for the first time. The excitement of the audience response gives an added spur to your reactions, and the scene takes on new meaning as you see it through the eyes of others for the first time.

Applause is ringing from somewhere. . . . When did the curtain go down? Suddenly you realize that the scene is over. You are elated and thrilled. Because the character was a person with whom you are familiar, you undoubtedly have every reason to be happy over the success of your performance. Perhaps you have played only a ten-minute scene, on a small stage, with a simple set, but for that space of time you have been another person; you have projected a characterization to an appreciative audience; you have been an actor!

☆☆☆ CRITICISM (EVALUATION)

In your training it is important, as in all growth and learning, to have repeated periods of performance followed by evaluation. The **critique** period is valuable not only to the performers but to those who participate as audience members, for through discussion all are learning to determine values. It is essential that comments be sincere, frank, and constructive. You must be told of your achievements and your needs. The two are equally important. The former give a sound basis on which to continue; the latter show on what phases to concentrate most work. At first *self*-criticism is possible to a limited degree only; one is inclined to be either too severe in self-condemnation, which destroys self-confidence, or else too satisfied and conceited, thereby losing perspective. Therefore you must rely quite largely upon the reports of others, especially during this early period.

The J & K University Library

Keep an open mind and weigh carefully all the advice and criticism given, but in the final analysis you must make your own decision as to what is true for you. Remember that your classmates, like you, are just beginning to learn the fine points of acting and do not have the knowledge and background that a more experienced person, such as your director, possesses. Nevertheless, because they are representative of the general untrained audience in the professional theatre, their criticisms are valuable.

As long as you are working in the theatre honest criticism is necessary to your growth, since in losing one set of bad habits you will acquire others. You will tend to repeat mannerisms and develop annoying speech patterns of which you are totally unaware. Rapid and continued progress can be made only if you have the benefit of fine criticism and will act upon it.

In your first performance the audience was particularly interested in whether or not the characterization was believable. In terms of your acting training, this is of greatest importance and should be the first point considered in every discussion. Possibly you were told that you could not be heard when you thought you were shouting, or that you turned so far away from the audience that your facial expressions could not be seen. These are usual first criticisms. One of the great advantages of beginning your training in a small room on a small stage is that you do not have to be greatly concerned about voice projection. That is particularly fortunate in this early period when there are so many things to learn and when you should be devoting most of your energies to character creation. If for even a few seconds the audience was convinced of the reality of your character, you have accomplished much in your first appearance on the stage. The highest compliment that you can receive is this: "You were convincing."

Although you learned much in rehearsal, the experience of playing should bring into sharp focus many of the ideas which before were hazy. Sudden, unexpected laughter at some point may cause you to re-examine your interpretation and change it slightly. The need of a longer pause here, a heightening of accent there, a pointing up of

some bit of business or of a line which did not receive the desired response—these are the fine points that the experienced actor learns from his audience. These he can correct and will recall and use in developing his next role.

All audiences are different and from each you learn something new. They laugh at different places. Some grasp certain ideas more quickly than others. Some are warm and responsive, playing the scene with you; others are indifferent and undemonstrative. But whatever their reaction, always be a *steady* player. That is, play your show as you rehearsed it; do not let the audience run away with you. Good actors lead their audiences; they do not follow them. Many a beginning actor has repeated or added unrehearsed business because the audience became hilarious over something he did. This is no more legitimate than for the clarinetist in the orchestra to add a cadenza in the middle of the Overture just because, on the spur of the moment, he feels like it. If more actors realized that the exactness that is essential to the success of a musician is equally imperative in stage work, better shows would result. It would mean infinitely more detailed planning and rehearsal than go into most productions.

Being a steady player also means that you will not let a cold audience so deflate you that you cannot do your best. Provide your own motor power, have confidence in the worth of what you are doing, and always play to the utmost of your ability. Often a quiet audience is more understanding and appreciative than one that responds noisily. When watching a play in the theatre, sometimes take your attention from the stage and note the reactions of the people around you. You will learn much about what is transferable from stage to audience.

After you have worked on the criticisms that the class has given you, it would be ideal if you could present your scene to the same group again, especially if in the meantime you could have played before several different audiences. Give a performance for your family at home or for a club or church group. This will help you to gain confidence and ease on the stage.

As the other scenes are presented you will want to add your criticisms to those of the other class members. Because criticism implies the ability to detect strength as well as weakness, your skill in recognizing both marks you as an intelligent reviewer. So form the habit of mentioning the good points first to build the self-confidence of the actor. Enter spiritedly into the discussions. Whether you agree or disagree with what others think is not important. But it is important that you honestly believe what you say and know why you believe it, and that you think and contribute constructive ideas.

CRITIQUE OUTLINE

In general, these are the points for you to consider in discussing each scene or play; but give greatest attention to the acting.

1. THE PLAY — What did it say? Was it well said? Was it worth saying?
2. THE PERFORMANCE — Was it convincing? Did it show teamwork? Did it build to a climax?
3. THE ACTING — Analyze each actor.
   Was his characterization complete, true to human nature, and believable?
   Mention points "well done" and "needs to improve" on each of the following:
   a. Body—characterization, movement, business, costume, make-up
   b. Voice—quality, distinctness, interpretation, projection
   c. Emotion—definite mood sustained, true reactions
   d. Technique—effective use of stage rules
4. THE PRODUCTION — Staging.
   a. Set—did it create the desired atmosphere for the play? Did it give maximum help to the actors?
   b. Lighting*—did it provide adequate visibility? Did it heighten the mood?
   c. Mechanics—were curtains, sound effects, and off-stage noises well handled?

* Omit discussion until the production of the one-act play.

5. THE AUDIENCE

a. What degree of interest and response was shown?
b. Were the responses consistent with the aim?
(Page 9.)

All criticism should, of course, be given in a kindly, helpful spirit. It is better to say that certain things "need improving" than that they are "bad." Try to be as objective as the umpire who announces that the ballplayer is "out on first" because he honestly believes him to be. Recall the previous criticisms given to each actor. Is he improving? Be glad to tell him so. Everyone likes to know that he has done something well; but be sincere, don't gush. Cultivate, too, the admirable trait of humility in offering suggestions, as well as the attitude of the eternal student—seeking always to learn but never to impress others with his knowledge. Learn to distinguish between the acting and the production. Train yourself to see more and to hear more in every performance. Review all the instructions you have received in this course and use them in making your evaluations.

At the time of performance you will simply jot down ideas as they occur to you. Then for your written critiques add more to these first impressions as you think through the scenes again.

A good form for your written critique appears on the opposite page.

As you continue your work in the theatre, you will realize the increasing importance of being able intelligently to appraise performances and individual acting. In fact, this provides almost your only source of instruction. You will be aided in developing this critical faculty by reading the reviews of trained and reliable dramatic critics. Such reviews are found in the better magazines and in some newspapers. Who is the best critic whose reviews you can read? Make your own evaluation of the next professional play or good movie you see and then compare it with his. Do not accept every criticism at its face value, but use it as something with which to compare your own thinking. Each individual has a right to his own opinions, and no two

CRITIQUE NOTES

WELL DONE	*Holiday*	NEEDS TO IMPROVE
good stage presence seemed natural & poised understood character quite convincing fairly good interpretation of lines excellent pick-up of cues	Julia— Patty Elton	voice—needs volume & richness mispronounced "just" listening responses had unmotivated gestures
good deep voice engaging smile suggested older man good responses had the spirit of joking	Johnny— Bill Heath	coordination and ease in movement assurance broke character once enunciation—especially final consonants slurred "how do you do"
good contrast to Julia effective entrance clear speech & good voice quality listened intelligently gay spirit	Linda— Beth Rowan	vitality in movement posture awkward handling of props looked at floor sometimes slow in topping speeches

THE SCENE OR PLAY AS A WHOLE

Well-written play—amusing incident, distinctive characters, interesting dialogue. An entertaining comedy scene.
Good teamwork but didn't build strongly to the end.
Showed rehearsal—general movement good but individual business not well worked out.
Set adequate for action and business.
Curtain closing slow.
Audience interested and responsive—seemed to enjoy it.

people see things exactly alike. In *The Clocks of Gnoster Town* Edward Rowland Sill says:

> If ten think alike and you think alone,
> That never proves 'tis ten to one
> They are right, you wrong; for truth, you see,
> Is not a thing of majority.*

So have confidence in the value of your own opinions and at the same time realize that by keeping an open mind you will not only learn more but learn it faster.

☆☆☆ REVIEW OF AIMS

Before starting your new scene it might be well to review just what you are attempting to do in each of your characterizations.

ESSENTIAL STEPS IN ACTING

PREPARATION

An actor prepares for his role
by analyzing his script
by observing people and events
by experiencing through his trained senses

CREATION

An actor creates a character
by developing an inner rightness
by acquiring convincing appearance and actions
by acquiring convincing speech

PROJECTION

An actor projects ideas and emotions
through the medium of his body
through the medium of his voice
by means of such mechanical aids as technique,
costume, make-up, and props

In this chapter the routines which you will follow in all the succeeding acting assignments have been established. You will need, therefore, to refer to it many times during the next few weeks. Keep

* Quoted by permission of Houghton Mifflin Company.

in mind the goals which you set up at the beginning of each project and check at the end to determine how nearly they have been reached.

CHAPTER HIGHLIGHTS

Understanding the part
Rehearsing the part
Playing the part
Criticism (evaluation)
Rehearsal and production routines

CALL BOARD

The CHARACTER-OPPOSITE SCENE gives you an opportunity

1. to analyze yourself.
2. to learn to understand types of people different from yourself.
3. to observe through Life Study the emotional responses of other people.
4. to give special attention to training your body as an instrument of dramatic expression.
5. to "stretch" your abilities by means of an especially difficult acting project.

Two

THE CHARACTER-OPPOSITE SCENE ☆☆☆

From the beginning, characterization has been stressed as being the most important function of the actor. However, in order to give you stage experience at once, it was suggested that you play a character much like yourself because in so doing you could become acquainted with the stage more readily. But with this second and more advanced role, your emphasis will be on the development of a much more complex characterization. This entails a greater understanding of what the individual actor brings to a role. Since no two people are alike, no two actors bring the same personality to the interpretation of a part. Each character in a play becomes a combination of the actor himself and the person created by the dramatist. It is necessary, therefore, not only to analyze the character, as you did for the Modern Scene, but also to make an analysis of yourself.

The purpose of this personal analysis is twofold: to make you face yourself frankly and honestly, with the aim of greater happiness through improvement; and to give you a basis for your portrayal of a

character-opposite. Using the following groupings as a guide, make three complete and meaningful lists of your own characteristics.

PERSONAL ANALYSIS OUTLINE

First: those qualities which are definite assets: your best features in looks and disposition; your talents and abilities; all the *good* characteristics which make you a unique and pleasing individual. List them—all of them—and remember them in dark hours.

Second: those over which you have no control, which cannot be changed, which must, therefore, be accepted with good grace: perhaps your size, certain physical features, lack of ability along specific lines. Everyone has such negative qualities. List them completely just once, and then ignore them. Don't ever brood over them.

Third: those which are liabilities that can and should be changed: perhaps your voice, temper, lack of responsibility, annoying mannerisms. Don't just list these; realize the personal and acting values to be gained from a planned attack upon them. Start right in to *do* something to replace them with characteristics that you can be proud to possess.

As a wise poet once said:

God grant me
The courage to change the things
I can change,
The serenity to accept the things
I can't change,
And the wisdom to know the difference.

—ANON

These ideas are only suggestive. Spend a good deal of time and thought on preparing the three complete lists. Look at yourself objectively as though you were a character in a play. Note age, posture, and general appearance, voice, dress, home background, hobbies, vocational ambition. Refer to the character analysis outline on page 10 for additional help. Ask your family and friends to assist you; their frank comments may be very enlightening. Be completely honest with

yourself. Don't confuse what you would like to be with what you are. Recall Robert Burns' famous lines

> Oh wad some pow'r the giftie gie us
> To see oursels as others see us!
> It wad frae monie a blunder free us,
> An' foolish notion.

Some of the following statements may also stimulate your thinking. Answer Yes, No, or Sometimes.

1. I feel perfectly comfortable walking alone into a roomful of strangers.
2. I am nervous and self-conscious in front of a group of people.
3. I am very sensitive to what other people say and think about me.
4. I feel uncomfortable wearing new clothes for the first time.
5. I like to do or wear startling things so I'll be noticed.
6. I like to lead group activities and organize and direct others.
7. I seldom worry and feel quite capable of managing my affairs.
8. I prefer athletics to study.
9. I often have moody spells and prefer to be alone.
10. I usually do more listening than talking in a conversation with friends.
11. I am quick and impulsive and like excitement and noise.
12. I can laugh at my own boners.

Which of these statements suggest a very expressive, active person? Which are the reactions of a timid or thoughtful person? Which are those of a poised, well-adjusted person? Psychologists present a helpful way to classify these personality differences. They label the first group **extroverts**, the second group **introverts**, and the third group **normal**.

In bodily expression, extroverts have a tendency to be expansive, to use large broad gestures radiating from a central body line. Introverts, on the contrary, use small cramped gestures, contracting toward a central body line. So-called normal persons present a poised, evenly balanced appearance and use gestures that are expressive but controlled. These are the bodily characteristics that you will wish to acquire first. (See Body, page 99.)

To be a happy, well-adjusted person is undoubtedly the desire of everyone. The normal person enjoys good health, is reasonably poised

in all situations, and is well balanced emotionally. He is fairly objective about life's troubles and joys. He doesn't leap with hilarity at one moment and plunge into gloom at the slightest disappointment. However, everyone is a combination, in varying degrees, of both extremes. Not many are perpetual clowns, nor complete hermits. Everyone at some time feels free to express himself, at others is shy and retires to listen. Some of you will tend more to the extrovert side, others to the introvert. This should not be disturbing unless you are an extreme of either type. If everyone showed the same normal personality all the time there would be little color in our personal relationships; but this is not the case. The reason you recognize jealousy, hate, envy, admiration, love, tomfoolery, or anger in others is that you have experienced them all yourself and so can understand the moods and tempers of your friends.

After cataloguing some of your own traits, start on another Life Study trip to find people who exhibit the opposite ones. (See Chapter 8.) Since this assignment contributes to your growth as a person as well as an actor, you should play a character having those attributes which you need most to acquire for personal development. Remember, there is no one specific type that is your character-opposite; there are many, depending upon which of your physical, mental, or emotional traits you wish to contrast.

Because people are often judged by appearance, you may find it interesting first to analyze and contrast physical traits. Are you tall, ungainly, and lazy in movement? Find someone who is brisk, definite, and quick. What besides tempo makes his walk different from yours? Are you careless in your dress and grooming? Find someone who is neat, perhaps overly so. What particular things impress you as factors of his neatness? Are you apt to be unconcerned with the accuracy of your speech? Find someone who is a little too precise. What does he do that makes his speech sound stilted and formal?

Assuming the physical traits of a character will aid you in determining and portraying his emotional traits. Many actors make it an essential part of their earliest preparation of a role to take on these

physical characteristics even to the point of wearing costume and make-up almost as soon as they have analyzed their character. They find that seeing themselves actually looking like the person tends to make them feel like him and definitely speeds up the creation of the inner character. Business and mannerisms seem to develop automatically under these circumstances. George Arliss, an English actor famous for the variety of his roles, said that unless, as he looked in the mirror before going on stage, he *looked* like the man he had visualized while studying the part, he could not play him with conviction.

As you study a great many people you will begin to realize to what extent bodily attitudes of standing and sitting, ways of walking, the tone of voice, and habits of speech give evidence of a person's thoughts and feelings. When you have the key to his emotions you have the key to his character. As a preparation for understanding the emotions of a character-opposite, try to find explanations for your own moods. What makes you happy, glum, sarcastic, shy, or bold? Recall experiences when you made well-defined responses which you can analyze. Then find someone making completely different responses to similar situations. Next, try to determine *why* he did so. Finding the reasons for responses is extremely difficult, but until you can discover them you do not know the character. This understanding of other people's emotions is not only fundamental in acting but invaluable in all human relationships.

When you have collected sufficient material through Life Study and have decided which of your own traits you wish to contrast, your next problem is to find appropriate acting material. Unless you are familiar with dramatic literature the selection of a suitable scene may not be easy. If at the bottom of your personal analysis outline (page 30) you will list the qualities you wish to find in a character, it will be possible for the director to assist you. Proper casting is essential to the success of this project, so it may be necessary to do considerable play reading in order to find exactly the right scene.

In general we might make the following suggestions:

A small, cocky, fast-talking man who is interested only in things that are quick-moving and noisy and who doesn't have much self-assurance in an unfamiliar situation should play a character who is poised, controlled, self-assured, and mature—such as Professor Shelby in *Blind Alley* or Roger Van Vleck in *June Mad.*

A big, good-natured, ungainly man whose irresponsible actions demonstrate that he doesn't take life too seriously should play a character who carries himself well, has a sense of responsibility, commands respect and attention—such as Captain Stanhope in *Journey's End* or Father in *Life With Father.*

An extremely dependable, overly serious, self-conscious girl who appears ill at ease in social situations should play a character who is gay, carefree, and uninhibited—such as Jean in *Stage Door* or Lady Teazel in *The School for Scandal.*

An easygoing, fun-loving girl who is usually inclined to let things drift and who seems to have no specific goal in life should play a character who is serious, strong, and a little hard—such as Mrs. Danvers in *Rebecca* or Delia in *The Old Maid.*

No one will, of course, possess all these traits, but a complete listing of your own qualities and a similar listing of those of the character-opposite you are to play will aid you in developing your characterization. Check those which are yours alone, and hence must be submerged; those which are his alone, and therefore will demand the greatest development on your part.

Your Life Study should have convinced you that there are no set types, that within certain generalities of age, occupation, race, background, and like factors, all are distinct individuals. Suppose, for instance, you decide to play an old person. You would not immediately cloak yourself in the obvious mannerisms of old age—the faltering step, the hunched shoulders—for how many old people can you think of who have neither of these attributes? If you are to be true and convincing, you will study many people who are old to find the specific and universal evidences of long life. From your observations you may take a habit of speech from one, a mannerism from another,

and peculiarities of several which can be consistently molded into the creation of a single person. Your playwright has given you a person with a distinct personality who happens to be old. In your portrayal you must bring out those traits that belong both to old age and to a separate individual.

Louis Calhern's portrayal of Justice Oliver Wendell Holmes in *The Magnificent Yankee* was a masterpiece of characterization, and the skill with which the actor gave evidence of advancing years was a superlative example of acting art. With the passing of time his body gradually took on more and more of the limitations of age. In the end he became so crippled that it was only through an almost superhuman effort that he was able to stand erect to greet his President. Through his shrewd observation of the revealing characteristics of age, as well as through his ability to project them, Mr. Calhern gave a living and unforgettable portrait of a great American.

What is the particular value of this assignment? It is to expand your acting range and to further your understanding of people, particularly those unlike yourself. Each time you attempt to play a different kind of role, you not only have added immeasurably to your abilities as an actor but have increased your knowledge of other people's motives and desires. This in the end means more intelligent and happier living for you. Just as you are richer for each new friend you earn and know, so you are richer for each new, varied characterization that you draw. So shake hands with this new stranger, your character-opposite! Know him as well as you know yourself. Know how he thinks, feels, looks, speaks, and acts.

In connection with this assignment, spend considerable time on the exercises in Chapter 6. If you have been practicing those which applied to your particular problems in posture and walk, suggested to you in the first week of the course, you are now ready for the **Daily Routine of Body Exercises** on page 95. Develop also some of the pantomimes for bodily training in characterization found in Chapter 6.

Follow the same routine that you did for the Modern Scene in approaching the development of this scene and characterization:

A. Prepare
    1. Read and analyze the play
    2. Analyze and create the character
    3. Work with a different partner
    4. Select a script that is appropriate for both partners
    5. Establish your setting
B. Rehearse
    1. Walk-through
    2. Think-through
    3. Repeat Walk-through and Think-through
    4. Follow-through
C. Play
    1. Introduction
    2. Production
    3. Critiques

It will take longer to develop this character, for it is much more difficult; therefore, plan more rehearsals than you had last time. You may wish to add more in the way of costume and setting; however, use only what is absolutely essential for your characterization, since that is your main objective and should occupy most of your time and thought.

You may, on the day of production, find that you have reverted to some of your own mannerisms instead of the ones you rehearsed. This often happens under the stress of performance. It means that you have not spent as much time in preparation as was necessary. Good actors often work on a role for a year and sometimes longer. But since it is advisable for a young actor to try a variety of roles early in his training, the time for this second project must necessarily be short. Perhaps you feel that you have done your best work to date in this scene. Often this indicates that you have a natural talent for playing character parts. If, however, you feel that you did not reach the goal you set for yourself, do not be discouraged, for this is an assignment that would tax the skill of many an experienced actor. Whatever the results, you undoubtedly felt more at ease on the stage and found it easier to stay in character than when you appeared the first time. Evi-

dence of the accuracy of your Life Study observations, greater ease in stage movement, and a more expressive body should have been apparent in this performance. Listen carefully to all the criticisms of your work. Profit by your own and others' achievements and mistakes. Take pride in the fact that you are improving, and look forward with confidence to your next role.

CHAPTER HIGHLIGHTS

Personal analysis
- Desirable characteristics—to be retained
- Characteristics that cannot be changed
- Undesirable characteristics—to be changed to desirable ones

Analysis of character types
Emphasis on body training

CALL BOARD

The SHAKESPEAREAN SCENE gives you an opportunity

1. to portray complete and well-drawn characters.
2. to increase your knowledge and appreciation of the finest dramatic literature.
3. to understand another age, the background of your own culture.
4. to create original business and movement, since none are indicated in the script.
5. to give special attention to training your voice as an instrument of dramatic expression.
6. to learn about period costumes and how to use them effectively.
7. to learn a distinct style of movement, manners, and customs.
8. to learn a unique type of staging peculiar to the period.

Three

THE SHAKESPEAREAN SCENE ☆☆☆

The finished product can never be any better than the material from which it is made. You would not expect to do fine embroidery on a piece of burlap or make a polished, inlaid table from the wood of a packing box. Nor can you do your finest acting in an inferior play. Since Shakespeare is the greatest playwright who has written in English you will, of course, want to try to interpret at least one of his well-drawn characters and to learn a little of what makes him great.

Do not, however, approach this assignment with awe and reverence. If you play a comedy scene you should have a rollicking good time. Broad exaggerated gestures and often even horseplay are needed to interpret many of Shakespeare's comedy characters. Remember that he wrote for the groundlings (those of the lower classes who stood on the ground near the stage), who loved his plays, as well as for the educated people of his time. If you play a tragedy you should have a genuine emotional experience, for Shakespeare created real people with intense emotions—robust people who lived life vitally and fully.

So real and universal are Shakespeare's characters that you could find their modern counterparts on your next Life Study trip if you were sufficiently discerning. The soldier pacing the ramparts of Elsinore in *Hamlet* has, no doubt, the same feelings about his job as

the young man doing sentry duty today. Surely the Portia and Nerissa scene in *The Merchant of Venice* is familiar to every present-day schoolgirl. For who has not, at some time, enumerated the virtues and failings of all the young men she knows, to the amusement of her best friend?

As was customary in his time, Shakespeare used the same plots that were used by other writers—few of them were original. But his unique treatment of these time-worn tales made them seem new and unusual. His real genius, however, is constantly revealed in his character delineation. In the completeness of his many-faceted characters he offers actors unparalleled inspiration and challenge and has called for their best and most earnest efforts for three and a half centuries.

Logan Pearsall Smith enlarges upon this idea in his delightful book, *On Reading Shakespeare*:

It seems safe to say that Shakespeare's characters were the result of observation, for they possess that convincing quality of characters drawn from life . . . Shakespeare's evident love of his characters, his delight that they should be exactly what they are, give warmth to the portrayal of their existence which helps them to exist in our imaginations, also. This habit of falling in love with his characters is one of the things which gave Shakespeare his power of identifying himself with them, of placing himself, as it were, in their skins and participating in all their thoughts and feelings.*

Something of Shakespeare's own power of thinking himself into the thoughts of others will be required in your interpretation of Shakespearean scenes. Consequently, you should first think yourselves back into the Elizabethan period and saturate yourselves with the flavor of Old England. Read the section in Chapter 8 that deals with Shakespeare's England. Read everything you can that will give you an understanding of Shakespearean drama, the theatre, the stage, the costumes, and the presentations.

Since you cannot give out what you have not taken in, it will require considerable study and cooperative group effort to piece together an

* Logan Pearsall Smith, *On Reading Shakespeare*. Harcourt, Brace and Company, Inc. Copyright 1933.

accurate picture of the England of Elizabeth's day. It is suggested, therefore, that you work in groups of three or four, and that your group select one of the following topics and collect research material to share with the rest of the class so that all may have a rich common background.

ELIZABETHAN LIFE

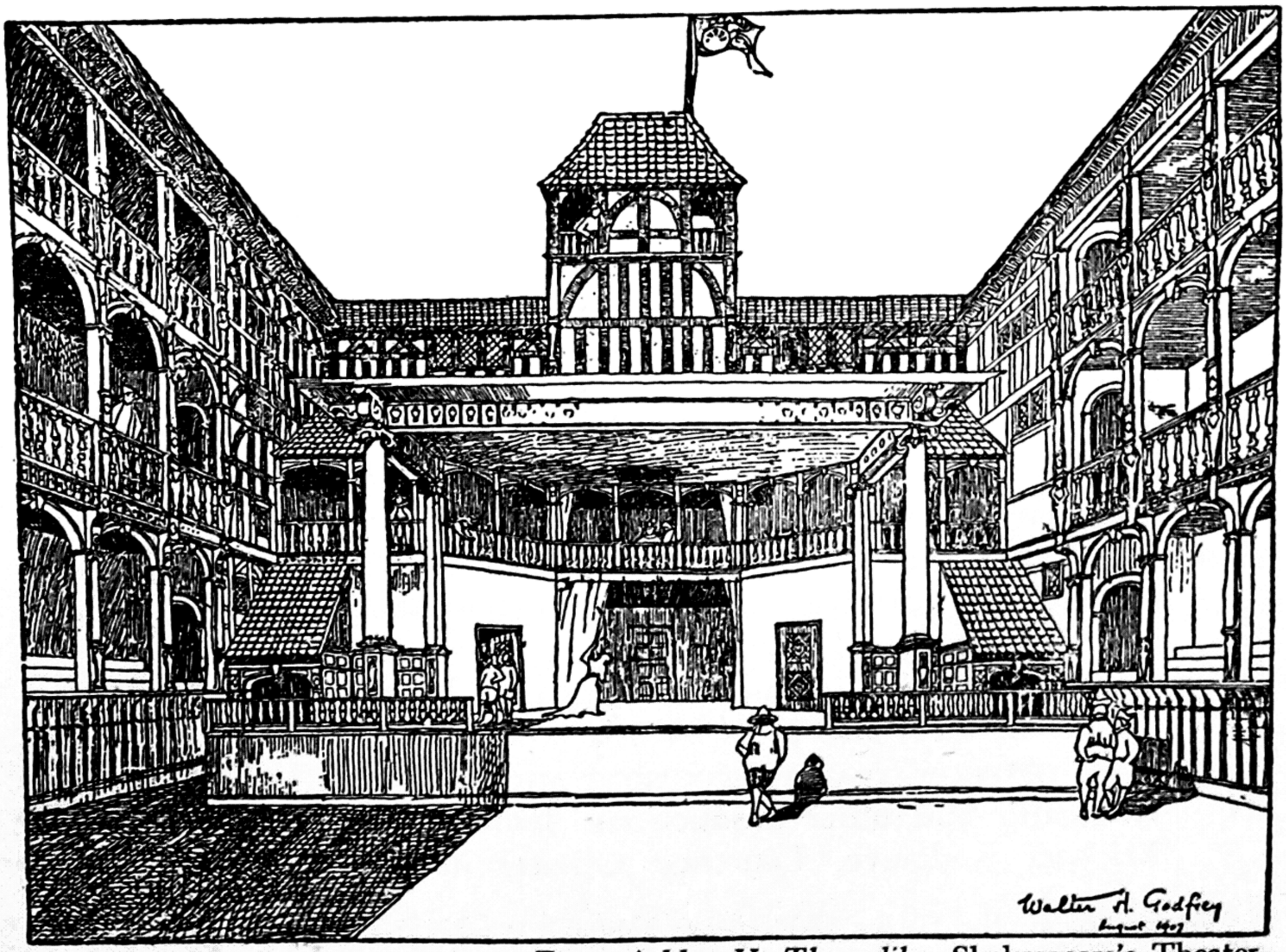
1. ENGLAND rulers, writers, other notable people; politics, historical events, economics; spirit of nationalism, influence of medieval life, the Renaissance.
2. LONDON size, appearance, buildings, customs. (pictures,* maps*)
3. THE AUDIENCE classes, demands, specialties, participation, reactions.
4. THE THEATRES Globe, Hope, Blackfriars, Curtain, Fortune; location, size, development from innyard; acting areas, special effects, galleries, pit; admission prices, the flag, time of performances.
5. THE ACTING style, conventions: asides, soliloquies, tirades, duels, dances, songs, puns; poetic demands in speech and movement; women's roles.
6. THE ACTORS famous men: Richard Tarleton, William Kemp, Edward Alleyn, Richard Burbage, William Shakespeare, and others; famous acting companies: Lord Chamberlain's, The King's Men, Henslow's Company, Boys' Company; the children players, boy players; salaries, noble patrons; performances at the courts of Elizabeth and James I, *Twelfth Night* in the Inner Temple.
7. COSTUME general outline, general characteristics, specific costume peculiarities of the period, accessories; convention of acting in contemporary dress.
8. WILLIAM SHAKESPEARE birth, family, education, Stratford days, marriage, career; patronage of the Earl of Southampton; London days, coat of arms, burial place.
9. SHAKESPEARE'S PLAYS comedies, tragedies, histories: number, titles, sources of ideas and plots; great characterizations; the First Folio.
10. MODERN SHAKESPEAREAN PRODUCTIONS AND ACTORS Stratford-on-Avon, Reinhardt and other productions; John Gielgud, Maurice Evans, Michael Redgrave, Laurence Olivier, Margaret Webster, John

* By writing to the Folger Shakespeare Library, Washington, D. C., you may, for a nominal price, obtain prints of Shakespeare's London for your personal collection of Shakespeariana. Theatre Arts magazine publishes fine prints of stages of the world. It is often possible to obtain stills of current Shakespearean productions from the motion picture companies.

Barrymore, Judith Anderson, and others. Motion pictures: *Hamlet, Henry V, Macbeth, Henry VIII, Romeo and Juliet, Julius Caesar.*

After the reports have been given, you should have a fairly good picture of Shakespeare's time. Now you are ready to select your scene and begin rehearsals. (See Chapters 12, 13.) But you will continue your research and study, gathering information and pictures wherever you can find them, from magazines, books, and paintings. From these you will learn not only dress but posture and attitudes, as well as the use of props and accessories. If motion pictures are available they may add to your understanding of the acting and costumes of the period.

You will find that it requires a richer, bigger voice to give Shake-



From Ashley H. Thorndike, Shakespeare's Theater. *The Macmillan Company. Reprinted 1954.*

Mr. Walter H. Godfrey's Reconstruction of the Fortune Theatre

spearean lines than it does for ordinary speech, so extra attention should be devoted to voice training in connection with this unit. If you have been practicing the voice exercises which applied to your particular needs, that were given to you at the beginning of the course, you are now ready for **A Daily Routine for Speech Practice** on page 118. In addition you will want to practice other exercises for speech improvement found in Chapter 7 to gain skill in interpretive techniques. You will receive further help if you can hear some fine recordings of Shakespearean selections made by famous actors and actresses of our time. It will be particularly interesting to contrast some of the famous soliloquies, such as John Gielgud's and John Barrymore's "O, what a rogue and peasant slave am I," or hear other interpretations of *Hamlet* by Laurence Olivier and Maurice Evans.

It will be necessary to do considerable research on the meaning of the lines. Shakespeare "let his characters talk themselves alive," and you must understand his words if you are to transform yourself successfully into the person speaking them. His use of an obsolete word is often confusing. You will need to use a dictionary and a glossary of Shakespearean terms (see page 354) for those whose meaning is not absolutely clear to you. Shakespeare had an unusually large vocabulary even for a writer. He played with words; he used them with great skill to suggest motion, sounds, and color. He enriched this appeal to the senses by the use of vivid imagery which you must visualize if you are to understand your scene.

Although the idea in each speech is embroidered in poetry and is highly imaginative, if you emphasize the central thought you will discover the natural breaks in the long passages. Forget that this is poetry. Of all types of poetry Shakespeare's blank verse is the most like ordinary speech. If you memorize exactly and read the lines with understanding, the poetic rhythm will take care of itself. Take plenty of time, but also keep the speeches moving. Bear in mind that you are still simply talking to someone, and that while giving the words full value you must be natural and convincing. That is the secret of such fine actors as John Gielgud, Ralph Richardson, Laurence Olivier,

and Maurice Evans. Undoubtedly the best advice that can be given to you was written long ago by Shakespeare himself in Hamlet's advice to the Players before their performance at the court. (*Hamlet*, III, 2.)

HAMLET. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of passion, you must acquire and beget a temperance, that may give it smoothness. O! it offends me to the soul, to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb shows, and noise: I would have such a fellow whipped for o'er-doing Termagant; it out-herods Herod; pray you avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as 'twere the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure. Now this overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O! there be players, that I have seen play, and heard others praise,—and that highly, not to speak it profanely,—that neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted, and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

PLAYER. I hope, we have reformed that indifferently with us.

HAMLET. O! reform it altogether. And let those that play your clowns, speak no more than is set down for them: for there be of them, that will themselves laugh, to set on some quantity of barren spectators to laugh too; though in the meantime some necessary question of the play be then to be considered: that's villainous, and shows a most pitiful ambition in the fool that uses it.



Elizabethan Costumes

Since Shakespeare gives no direct instructions for reactions, for business or movement, you must watch for those that are indicated in your partner's speeches as well as in your own. In *Othello* (v, 2), for example, Desdemona says, "Alas! why gnaw you so your nether lip?" which indicates what Othello was doing. In *Romeo and Juliet* (1, 5) the Nurse says, "My back! o' t' other side," for Juliet is rubbing the Nurse's back. Definite props are also referred to in the same scene when the Nurse says, "What, have you dined at home?" for she sees evidence of food having been served. In *The Taming of the Shrew* (II, 1) Petruchio says, "In sooth, you 'scape not so," for Katharine has tried to leave. The script abounds in such hints of movement, business, and props. Be sure to find them all.

The distinctive carriage and posture of the Elizabethans was determined largely by the clothes they wore, so an understanding of the costumes of the period is necessary in order for you to plan your

movements. Your problem will be to decide upon an appropriate costume, make or improvise it, and then learn to wear it with the same ease and assurance with which you wear your own modern clothes. (Page 183.) You will need to learn the Shakespearean manner of bowing, which men frequently used upon making either an entrance or an exit, and the technique of the curtsy which was executed by women. (Pages 167-168.)

The Elizabethan stage was unique in its design. With the extended platform, or forestage, which became any environment described in the speeches, the permanent inner stage, windows, and doors provided many combinations for enacting scenes. You may wish to play a street scene in front of the curtain on the stage apron, or use a U-shaped area with the audience sitting on three sides of the actors, duplicating the intimacy with which the players at the Globe acted. The staging should be planned to give the actors the greatest possible freedom of movement, whether the conventional set or a different arrangement of acting space is used. However, the stage setting, business, gestures, and costumes are merely accessories designed to heighten your characterization; they can never be a substitute for your understanding of the mental and emotional processes of the character.

Follow in your rehearsals the same routine that you did for both the Modern Scene and the Character-Opposite Scene:

A. Prepare
B. Rehearse
C. Play

Once again, rehearsals are over and the day of production arrives. Since you are using the greatest acting literature in the English language, you should find that now you are giving your best performance. Your reach has been high, your possibilities unlimited. Perhaps it has been especially difficult to give your speeches with seeming spontaneity once you had memorized them, but by concentrating on the *ideas* in each speech you have been able to make them sound real. It has been a challenge to keep true to the manners of the period and to handle your costumes and props, but every minute has been

an absorbingly happy one. For the first time, possibly, you have realized the importance of energy. The color and excitement of Shakespearean scenes make great demands upon your physical vitality. Imagine playing with a Shakespearean troupe on a year's run! An actor must have vigor and reserve energy; yes, he must have physical fitness, and to have it he must keep in training as rigorously as the athlete does. Proper food, rest, and exercise will necessarily be a part of your daily dramatic routine.

The criticisms, as usual, will be first about your characterization, but your audience will note particularly voice quality and expression as well. By this time you should have made considerable improvement in enunciation and interpretation. You will be evaluated on your ability to project the meaning of the lines, to use the business indicated in the speeches, to create period movement, and to handle a suitable costume.

It has probably taken a great deal more work to prepare this assignment than it did to prepare either of the other two, but you have the great satisfaction of knowing that your time was well spent. One of the fascinating things about working with a Shakespearean script is that you can go right on working for years without exhausting its possibilities.

Through the introductions to the scenes, as given by your fellow students, you should know the plots of several plays as well as their leading characters. Now you may look forward to your next production, the complete one-act play, in which you can demonstrate all that you have learned and mastered to date.

CHAPTER HIGHLIGHTS

Shakespeare's characters—modern and universal
Life in Elizabethan England
Interpretation of speeches
Creation of business and movement
Emphasis on voice training

CALL BOARD

The ONE-ACT PLAY gives you an opportunity

1. to combine in a finished production all the knowledge and skill you have acquired.
2. to achieve the feeling of unity and completion in perfecting a whole play.
3. to develop greater teamwork in working with larger casts.
4. to assume more responsibility in managing, staging, and handling props, costumes, and sound effects.
5. to develop skill in organization and leadership.
6. to develop skill in play direction.
7. to prepare for work in a three-act play.

Four

THE ONE-ACT PLAY ☆☆☆

The **One-Act Play** is the last and most challenging acting assignment in the beginning drama course. Note the ways in which this differs from the three others you have just completed, and the particular contribution that it makes to your advancement.

Building a convincing characterization in single scenes was the main emphasis in each of the previous projects; at the same time one or two particular phases of acting were stressed. Although characterization is always your chief concern as an actor, in the **Modern Scene** the improvement of your own personality, in carriage, walk, poise, and naturalness on the stage, was an important part of the training. In the **Character-Opposite Scene** your ability to portray attitudes and emotions very different from your own was coupled with techniques to develop a more responsive body. In the **Shakespearean Scene** your study of period techniques of the Elizabethan Age, and costume management, was supplemented with special attention to the interpretation of lines and voice improvement. Now in the **One-Act Play** you can apply all that you have learned in presenting a finished production, with special emphasis on organization, teamwork, and responsibility. This unit should provide a rather adequate test of your theatre knowledge to date.

One of the greatest benefits you will derive from this project is the spirit of teamwork, both in acting and in production. Playing with a larger cast you will experience the lively give-and-take of a game where you are the center of interest one minute and in the background the next. Your previous training has been more of an individual affair, which, of course, comes first in logical sequence. But this is more like playing on the basketball squad or on the football team and having more than one opponent to deal with. Only by "playing your position" to the limit of your ability and resources can you help the "team" make the successful performance goal.

Your working approach to the one-act play will parallel that of the production procedures in a three-act play. The major difference will be that instead of separate departments handling the various staging responsibilities, the actors not only will be playing but also will be managing the show. For this reason, you will need to refer to Chapter 10, Play Production, and the section in Chapter 9 on Production Technique for technical information.

In the planning of a production there are several important steps. There is (1) the selection of the play, (2) the casting of characters, (3) the assignment of responsibilities, (4) the preparation of the prompt book, and (5) the scheduling of rehearsals. Inasmuch as the cast as a group is responsible for the finished production, the preliminary planning should be accomplished as a joint project with all working together in democratic fashion. One member of the group might act as secretary while you are organizing.

The play selected should be one in which everyone will enjoy working. (See one-act play list, page 342.) A play having not more than five or six characters is usually most satisfactory, since larger groups find it difficult to schedule rehearsals; moreover, a small stage is inadequate for the movement of many people. The characterizations should be stimulating to all members of the cast and, if possible, should offer parts which are quite different from those played previously.

As soon as you have decided upon your play you will need to order



Painting by Norman Rockwell. Reprinted by permission of the artist and The Saturday Evening Post.

CHARACTER TYPES: INTROVERT AND EXTROVERT



SET: LIFE WITH FATHER *Santa Monica City College*

SET: SAINT JOAN *University of California, Los Angeles*



additional copies from the publisher. While awaiting the arrival of these you will have an opportunity to plan all the details of the production.

All production duties should be assigned to and agreed upon by a director, stage manager, prop manager, costume manager, sound and music manager, make-up manager, and business or publicity manager. The activities of all these managers must be coordinated and all plans should be included in the prompt book. The director will provide the leadership for the group as he guides the play through rehearsals. He should be especially interested in this phase of production and be willing to take the smallest role in order to devote more time to directorial duties.

Organizing the **prompt book** is one of the important techniques to be learned from this project. It is important because the production of a play is not a haphazard affair, but rather the result of organized planning, effective leadership, and coordinated responsibilities, without which there is chaos. The prompt book for a major production is compiled and kept by the director. It is a working handbook of all of the details connected with the play. (See page 192.) Although the prompt book which you will prepare will be greatly simplified, the general outlines are identical for all kinds of plays.

Additional "esprit de corps" may be given to the one-act play unit if each group works as a company, selecting a name and presenting their play under its banner.

ORGANIZATION OF PRODUCTION DUTIES

The Tea-Pot on the Rocks—JOHN KIRKPATRICK (CHAPTER 12)

CHARACTER	ACTOR	DUTIES
May	Jean Baker	costumes, make-up
Daisy	Ruth Taylor	props
Mrs. Carstairs	Betty Randall	sound
Roy	John Cummings	publicity
Willie	Bob Murray	stage manager
Alec	Jack Hall	director

I. Director

A. Supervise the preparation of the prompt book, which will contain

1. Cast of characters and staging responsibilities
2. Interpretation of the play—theme, mood, major conflict, climax
3. Style of production
4. Ground plan
5. Breakdown of play into scenes (page 57)
6. Rehearsal schedule (page 56)
7. Prop plot
8. Costume plot and costume sketches
9. Make-up plots
10. Cue sheets for curtain, sound, music, lights
11. Complete script with movement and business
12. Publicity management
13. Record of other details connected with production
14. Names, addresses, and phone numbers of entire cast

B. Supervise rehearsals

1. Conduct reading rehearsal (A), in which the play and character relationships are discussed and agreed upon.
2. Study the principles of movement and design; be responsible for unity, tempo, and projection.
3. Direct the following rehearsals: B, C, D, E, F, G (page 56).

II. Stage Manager

A. Draw the ground plan and make set sketch or model set if needed.
B. Set up the stage for rehearsals and production.
C. Supervise all backstage activity during rehearsals and production.
D. Hold the prompt book during rehearsals.
E. Be familiar with the movement and business of each character so that you can take an actor's place during rehearsal.
F. Make the cue sheet for curtain.

III. Prop Manager

A. Prepare for the set the prop plot, which lists all necessary props on stage and in the wings when the curtain rises.

B. Prepare the personal prop chart, which lists by character all props carried or handled by the actors.
C. Supervise the collection of necessary props and safe return of all borrowed items.
D. Supervise props used during rehearsals and productions.

IV. Costume Manager
A. Prepare the costume plot, do any necessary research on period costumes, and draw costume sketches for each character.
B. Coordinate the costume ensembles as to color and style.
C. Supervise the collection of costume articles, the making and pressing of costumes, and the safe return of all borrowed items.
D. Supervise the costume wardrobes during dress rehearsals and production. Establish and maintain clean, orderly dressing rooms.

V. Sound and Music Manager
A. Supervise the collection of sound-effect equipment.
B. Supervise the selection and collection of music effects:
1. Music used to establish mood
2. Music required in the script
C. Make the cue sheets for sound and music effects.
D. Operate the sound and music effects during rehearsals and production.
E. Be responsible for the safe return of all borrowed items.

VI. Make-up Manager
A. Design the make-up charts for each actor, specifying the exact materials used.
B. Acquire the necessary make-up materials.
C. Supervise the application of make-up.
D. Be responsible for the cleanliness of the make-up room and and for returning make-up supplies.

VII. Publicity Manager
A. Organize the development of publicity as to kind, amount, and time.
B. Make the poster and programs.
C. See that royalty is paid, if this is required.
D. Make necessary preparations if other classes or guests are to be invited.
E. Provide ushers, a host for invited guests, and an announcer for the production.

SAMPLE CUE SHEETS AND PLOTS

I. Cue Sheets

A. Make separate cue sheets for each of the following: curtain, sound, music, lights.

B. Make cue sheets in the following form:

1. Typed with double spacing
2. Cue preceded by a half-page WARN
3. Action defined as to speed, duration, or volume

Example: a) curtain (fast)
b) phone bell (three times)
c) music (soft) *Serenade*—Schubert
d) lights (dim all very slowly)

The Tea-Pot on the Rocks

SOUND CUES

WARN - - I wouldn't marry him for anything on earth! (May)

CUE - - I DON'T WANT A FORTUNE. I WANT HARRY. (Daisy)

DOOR BELL JINGLES (once)

II. Costume Plot

A. List all articles of clothing worn by actors in each scene or act.

B. Follow this form:

The Tea-Pot on the Rocks

COSTUME PLOT

May Lovelace (Jean Baker)	suit (very smart) becoming hat gloves purse high-heeled pumps

Once these production details have been settled, only one organizational problem remains—the rehearsal schedule. You will note in the chart on page 57 that the one-act play *The Tea-Pot on the Rocks* has been divided into four sections and that rehearsals both in and outside of class have been planned. Most one-act plays will break into four or five sections of approximately equal length, usually by combinations of several scenes. (A scene, according to the French definition, is a section played by one group of actors. When a character leaves or another one enters you have a new scene.) This schedule provides for fifteen rehearsals in class and five outside of class, covering a period of three weeks. This should give adequate rehearsal time. Added to this will be the hours spent on home study, memorization, and the extra assigned duties. When your section is not called for rehearsal, you may study your lines or work with another actor who is not rehearsing.

Allowing one week for preparation and three weeks for rehearsing the play, designate the times and places for all outside rehearsals and have each cast member copy the schedule. The breakdown of scenes

and full run-through rehearsals should be so arranged that the play develops logically to maturity, with all sections equally well rehearsed. It is better to repeat a short scene several times at one rehearsal, and so more or less "set" the action, than to cover a great deal of the script in early rehearsals. The following form for *The Tea-Pot on the Rocks* may be used in the organization of the production details, assignments, rehearsal schedule, and kinds of rehearsal for your play. You will note that the letters A, B, C, D, E, F, and G refer to the kind of rehearsal to be held during a given period. This is explained in the following pages.

REHEARSAL SCHEDULE

In Class		Outside of Class			
Date	Section	Date	Hour	Place	Section
Mon. 12	Reh A				
Tue. 13	Sec. 1—Reh B			homes	
Wed. 14	Sec. 2—Reh B			of	
Thu. 15	Sec. 3—Reh B				Reh B
Fri. 16	Sec. 4—Reh B	16	7:00 to 9:30	Daisy	(Entire)
Mon. 19	Sec. 1 & 2—Reh C				
Tue. 20	Sec. 3 & 4—Reh C				
Wed. 21	Sec. 1 & 2—Reh C				
Thu. 22	Sec. 3 & 4—Reh C	22	7:00	May	Reh D
Fri. 23	Reh E	23	7:00	Roy	Reh D & E
Mon. 26	Reh D				
Tue. 27	Reh E				
Wed. 28	Reh D	28	7:00	Willie	Reh F
Thu. 29	Reh F				
Fri. 30	Reh G	30	7:00	Alec	Reh G

A. Reading rehearsal
B. Movement and business rehearsal (blocking)
C. Developing rehearsal
D. Run-through rehearsal
E. Polishing rehearsal
F. Technical rehearsal
G. Dress rehearsal

BREAKDOWN OF SCENES

SECTIONS	PAGES	
1	305–309	May, Daisy,
2	310–312	May, Daisy, Roy
	313	May, Roy
	314	May, Roy, Daisy
	315	May, Roy, Daisy, Carstairs
3	316–317	May, Roy, Daisy
	318	May, Roy, Daisy, Carstairs
	318–319	Roy, Daisy
	320–321	Roy, Daisy, May
4	321–322	Roy, Daisy, May, Willie
	323–324	Roy, Daisy, May, Carstairs
	324–325	Roy, Daisy, May, Alec
	325–326	Daisy, May
	326–327	May, Roy

Leaving your production duties for the time being, you are now ready to begin rehearsals of the play as actors. Your first rehearsal is called a **reading rehearsal** (A), at which time the entire play is read and analyzed. Find the theme, the major and minor conflicts, the emotional moods and tempos of the various scenes, and the climax. Who is the protagonist, who the antagonist? What specific contribution does each character make to the plot? What are the elements of suspense and how will you create them? What is the general atmosphere? What is the dramatic style of the play? How will you stage it? What do you want your audience to get from your production? This analysis should be written and incorporated into the prompt book for frequent reference.

When the interpretation of the play has been established, each actor is ready to develop his own characterization. This character analysis should include a statement of your relationship to everyone in the play. Even though playing a so-called *straight* role you must

make this new character a completely different individual. It is a great temptation for a beginning actor to repeat some of the traits of a previous character, especially if they have proved effective. You will retard your growth if you do this. Be especially careful to eliminate any speech peculiarities. In working with a greater number of actors you will find it necessary to make quicker and more varied emotional responses than ever before. Movement will be more complicated; stage grouping and pictures will take on importance for the first time.

Following the reading rehearsal, you should devote the second day to the **movement and business rehearsal** (B) of the first section of the play. With an additional section covered each day, the entire play will have been rehearsed by the end of the first week. This should be climaxed by an evening rehearsal, at which time problems will be solved as they arise. The second week you may devote to further developing characterizations and business through **developing rehearsals** (C) and to "setting" what was worked out the first week, rehearsing half of the play during each class period. This should be followed by an evening **run-through rehearsal** (D). A run-through rehearsal is one in which the play is given with no stops or interruptions, the actors playing the show as best they can while the director takes notes for the discussion period that follows. Such rehearsals sharply point up the weaknesses and strengths of the performance. During the run-throughs of the third week, the play should develop unity, proper tempo and rhythm, and build to a strong climax.

Polishing rehearsals (E) should be held after each of the run-throughs to work on sections which showed particular need.

Actual or substitute props and all sound and musical effects that are essential to action should be used at every rehearsal. There should be a prompter at all rehearsals and performances, even though the cast is letter-perfect as to lines. For this production the prompter's duties may be assumed by an actor who is not playing the scene.

During the last week, two **technical rehearsals** (F) should be held, at which time costumes may be checked, all sound and musical effects rehearsed, and any other technical problems solved.

A **dress rehearsal** (G) or two, which should be as nearly like the actual performance as possible, should assure a good production. At the home dress rehearsal you might invite your parents to watch. You will learn much from their reactions and friendly criticism.

Again you are reminded that *there is no substitute for rehearsal,* and you are urged to spend as many hours as you may need to do a finished piece of work. Be as faithful in meeting your outside rehearsal assignments as you are in meeting those in class; be on time and have lines memorized quickly. Your ability to take part in a well-run self-rehearsal marks you as a serious student of the drama. A businesslike attitude, cooperative teamwork, and a happy spirit are absolutely essential to a successful production.

Four weeks of planning and rehearsal are now behind you and the big moment is at hand. CURTAIN! Playing with assurance now, you find it easy to move and respond to the other characters. Like a well-trained athletic team, all are working together toward a single goal—the success of the play! Actions and reactions, speeches, movement, business—all seem spontaneous and natural. Scene follows scene smoothly and rhythmically as the play moves steadily to its climax. Once more the curtain is down. Once more the applause of a satisfied audience, sweetest music to an actor's ears, rings out.

The criticisms should be unusually fresh and stimulating, since this is the first time the audience has had an opportunity to go deeply into a discussion of production. The merits of the play itself, the performance as a whole, the set, and the mechanics of production will all be evaluated as well as the individual acting. This time, instead of using the former method of written critiques, try writing a journalistic review of the plays, comparable to the newspaper or magazine reviews of current productions which you have been reading. In discussing the actor, pay particular attention to any marked improvement in his work. In comparing his previous appearances with this one designate his greatest achievement to date. You may wish to single out for special recognition the boy and girl who have made the greatest improvement since they entered the class.

The one-act play should be the most exciting presentation in which

you have taken part, for this really is a show in every sense of the word. More than that, it marks the completion of one small portion of your training. Now you can look back and see how far you have progressed as a person and as an actor since the first Modern Scene. The extent to which the "team" functioned as a unit, with each member making his finest contribution, determined the final success of your play. May each of you be able to say with conviction, "This is the best acting I have ever done."

CHAPTER HIGHLIGHTS

Selection of play
Organization of production duties
Sample cue sheets and plots
Form for Rehearsal Schedule
Breakdown of scenes
Kinds of rehearsals

Part 2

BASIC TRAINING

Five

SENSES AND EMOTIONS ☆☆☆

Wherever people gather you have a drama laboratory, for the primary source of material for your character creations comes from your study of people in life situations. Norman Rockwell, the famous painter of homespun American types, may be said to have a "seeing eye," whereas a writer of dialogue must have a "hearing ear." Mr. Rockwell observes the self-conscious smile, the worried frown, or the awkward stance, and through his rare gift portrays it for everyone to see and enjoy. The writer, on the other hand, catches the phrase, or the exact word, that does the same thing through language alone. The alert actor has both the seeing eye, which observes the cocky walk, or the drooping shoulders, or the trembling hand; and the hearing ear, which catches the happy lilt, or the fatigue, or the trace of a dialect. These are priceless and often subtle bits of human behavior which tell volumes about a person.

☆☆☆ CREATING THE INNER CHARACTER

LIFE STUDY A great awareness of every phase of the world about you, an awareness which as an actor you need, can be developed through Life Study. Not everyone uses his faculties to the

fullest. Much in modern living conspires against it. Indeed, if one were not able to shut out much that occurs about him he might lose his mind. Your object, then, will be to train yourself to turn your concentrated attention on and off at will, as you do when you listen to the theme or melody in a piece of music, ignoring all the other sounds. This is an acquired and highly desirable skill which is developed only through continual practice and concentration.

As an actor you are interested primarily in people. Your ability to understand and interpret them will depend upon how keenly you have observed and analyzed them in various emotional situations. Do you constantly watch people in buses, in stores, on the street, at school? Do you study the people who attend a rally, a lecture, or a fire? An actor notices the way people use their hands, heads, eyes, arms, legs; their ways of walking, standing, and sitting. He learns to detect mannerisms of age and traits which occupations develop. As an actor you need consciously to observe individuals in a variety of situations, to be alert to voice qualities, speech patterns, and physical poses. The results of these observations will be seen in every character you play.

George Arliss, the great English actor, made immortal his daily observation of people in the story of his acting career, *Up the Years from Bloomsbury.*

I cannot pass over this period—my boyhood—without some further reference to the British Museum, because during my entire life on the stage I have been drawing upon the characters that I met or observed during that time, and I'm doing so still. . . . The museum was a regular meeting place for a picturesque and fascinating literary fringe—men who got a hand-to-mouth existence with their pen and lived Heaven knows where . . . I had no idea then that I should ever use these characters on the stage, but they fascinated me and I used to steal into the Tavern like an alien spy and watch them from a corner seat, and without my being aware of it, they fell into a pocket of my memory. And afterward, when I went on the stage, I used to find them popping up and begging for reincarnation.*

* George Arliss, *Up the Years from Bloomsbury.* Little, Brown, and Company, Boston, 1928. By permission of the Estate of George Arliss, London, England.

In addition to his lifelong observation of people, an actor trains himself to be sensitive to sound and color, to atmospheres and moods and all the other sense impressions which enrich his most ordinary experiences. In watching a play he is conscious of voices, blending or in contrast; he notes the sets, costumes, lighting effects, and color schemes. At the same time he enjoys the story and the play as a whole.

SENSE IMPRESSIONS For the next minute listen intently to all the sounds, near and far, that you can hear. Jot them down and compare them with those recorded by fellow students. During a three-minute period in an ordinary classroom as many as forty sounds have been recorded, from the drone of a distant airplane to the rustle of leaves outside the window and the creak of a chair in the room. Can you distinguish and identify all the sounds you hear? The mechanic at the garage can usually tell what is the matter with your car by the sound of the engine. He has trained his sense of hearing to detect what is wrong. A doctor can often diagnose an ailment by observing the color of the patient's skin. The tea taster knows the difference between two kinds of tea and can tell where each was grown. The expert buyer can, by his sense of touch, discover the presence of a foreign substance in so-called 100% wool. Part of the training and work of a Federal Food and Drug inspector is to develop a sense of smell so that he can detect even a slight impurity that might be injurious to health. Each of these people represents an occupation which is an important part of our daily living and in each instance the acuteness of one of the senses is vital to the work.

What was your most vivid sense impression yesterday? Was it the smell of the breakfast bacon, or the sound of the rain on the roof as you awakened, or the luxurious feeling of a hot bath? Or was it the fresh cookies you ate after school, or the sunset on the lake? Not all your sense impressions will be pleasant, by any means, but you should train yourself to be aware of beauty and emphasize those things which will be happy memories. According to Sir James Barrie, the Scottish dramatist, "God gave us memories so we can have roses in December."

Where does any creative artist—the painter, the writer, the musician—get ideas for his work? From the record of his senses, of course. And if he sees or hears more than you do, remember it is because he has trained himself to do so. Have you ever walked in the country with a painter? He sees purple tints in the landscape where you see only green. Have you ever attended a symphony concert with a musician? He detects a lovely passage played by the oboe, where you hear only the total effect of all of the instruments. This does not detract from his enjoyment of the whole, but rather gives him added pleasure.

Much as you love drama at the present time, you may not make the theatre your profession. But if you have taken advantage of all the training which a study of acting affords, you cannot but be a happier, more appreciative individual than you would have been without it. If your gift lies in any of the artistic fields you will profit immeasurably by following the suggestions in this chapter. Even if your vocation is far removed from these, your life will be richer because you have learned to sense more vividly the world about you.

SENSE IMPRESSION NOTEBOOK You may find it interesting and profitable to record your impressions in a notebook small enough to carry in your pocket or purse. Whenever something occurs which you wish to retain for your storehouse of memories, make a note of it. If you have not recorded anything earlier, take a few minutes in the evening to review the day's events and select the one that you wish to remember. Not all days are eventful but you will be surprised, as you consciously look for them, how many things will seem worth recording as time goes by. This notebook may later prove to be an excellent source of material for all forms of creative work—for the writing of poetry, stories, scenes, pantomimes, dialogues, or plays, or as a basis for the other arts such as painting, dance, or music.

TRAINING THE FIVE SENSES In the following exercises you are given an opportunity to experience and to reproduce impressions of seeing, hearing, smelling, tasting, and touching. In the first group (A) of each set you are reacting to *real*

objects. In the second group (B) you are recalling experiences and observations and recreating them in episodes in which you are responding to an *imagined* stimulus. All these exercises are to be done in your own character with no attempt at projection.

Sight: Exercises to develop observation

A. Experiencing

1. Describe your trip to school—everything you saw, especially those things you had not noticed before—scenes, colors, the actions and reactions of people.
2. Close your eyes and describe in detail the costume of someone in the group.
3. Describe in detail a picture which someone has held up for only a few seconds.
4. Describe a single object minutely—a vase, a piece of jewelry, a flower, a late-model automobile.
5. Let two members of the group enact a brief scene, then you describe what you saw as though you were on the witness stand. It should be original, but something as simple and definite as the following: (A book and a chair have been strategically placed, unnoticed by the group. "A comes storming in, kicks the chair with his left foot, walks up to B, shakes his right fist, goes back to the chair, pushes it with his right hand, goes back to B, shakes his left fist, snaps his fingers twice, goes over and knocks the book to the floor, then storms out." If a violent argument goes on between the two meanwhile, it will add to the confusion. The sequence of actions must be carefully worked out and the action must be smooth and rapid.) Write a detailed description of what you saw.

B. Recreating

In the preceding exercises your attention was focused on *real* objects. Now you are to observe *imaginary* objects. That is, you are to make dramatic use of the sense impressions which you have collected. An active imagination will be needed to translate them into acting material. Do not try to project. Imagine the setting and several well-defined incidents. For example, watch and react to:

1. a cat playing with a mouse

(You are sitting at your desk reading when you think

you hear a light scratching noise at the door. Squeakily the door opens and you see the family cat coming in slowly with something in her mouth. This proves to be a mouse, which puss deposits on the floor and proceeds to pat with her paw. The mouse starts to move and the cat pounces. This game continues for some minutes as you watch, sometimes amused, perhaps, sometimes disapproving, sometimes on the point of rescuing the poor mouse. Finally the cat picks up the mouse and carries it out of the room.)

2. a table tennis game
3. a friend passing by who does not see you
4. an art gallery—see several different kinds of pictures
5. a fly buzzing around a bald head in church

Hearing: Exercises to develop the ability to distinguish sounds

A. Experiencing

1. During a given time, hear as many sounds as you can: in the room, just outside, far away. Record them.
2. Close your eyes and listen while someone taps on wood, tin, glass, or any other object. Distinguish them.
3. Listen to the tapped rhythm of a well-known tune, such as *Yankee Doodle.*
4. Listen as five students walk across the room and distinguish the sound patterns of each walk.
5. Listen to the many sounds in a grocery store, or a library, or a barn.

B. Recreating

Listen to the following imagined sounds:

1. an auto crash
2. a piece of music of which you are very fond
3. footsteps on gravel
4. a telephone conversation
5. a boring lecture

Smell: Exercises to develop an acute sense of smell

A. Experiencing

1. Take a journey through your own home blindfolded, using only your sense of smell as a guide; recognize the kitchen, the laundry, your room, the front hall, the back porch, the living room.

2. Have someone fill several bottles with various liquids such as nail polish, vinegar, vanilla, perfume, coffee, oil of peppermint—then try to identify each by smell.
3. Note the odor of a print shop, of a doctor's office. How does it differ from a dentist's office? The use of what materials accounts for the difference?
4. Note the odors in a beauty parlor or barber shop and identify each.
5. Note the odors in a candy shop.

B. Recreating

Smell the following imagined odors:

1. smoke—a definite kind, such as wood smoke or burning feathers
2. moth balls in clothes
3. fresh paint
4. roses
5. freshly ground coffee

In the second section of the exercises for taste and touch it is necessary for you to handle imaginatively objects which are not present. You will seldom be required to do this in a play, but Thornton Wilder's *Our Town* is an exception. It is vital to an understanding of this play that the audience know exactly what imaginary objects the actors are using. Opening doors and windows, cooking breakfast, making, serving, and eating ice-cream sodas, and shelling peas are only a few of the pantomimic actions required in *Our Town*. In preparing such an assignment you should first use the actual object and analyze what you do, step by step. Eat the real food and note your manner of registering your enjoyment. Watch others doing the same. Then discard the object and go through the action again. Have someone watch you and criticize. Keep repeating the process, with and without objects, until your feeling of weight, size, form, and sequence of actions is firmly established.

Taste: Exercises to develop an acute sense of taste

A. Experiencing

1. Make several small packets of different foods which have approximately the same texture—baking powder, powdered

sugar, corn starch, flour, cream of tartar. Close your eyes, or have someone blindfold you, and try to name each one as you taste a small portion.

2. Try to distinguish various common spices and condiments—cloves, cinnamon, allspice, mustard, ginger, nutmeg, mace.
3. Recognize cold coffee, cold tea, grape juice, and any other soft drinks that are not carbonated.
4. Contrast the tastes of sweet oranges and sour lemons.
5. Describe the taste of your tooth powder or paste.

B. Recreating

Taste the following imagined foods or drinks:

1. ice cream
2. a banana
3. lemonade
4. a highly seasoned tamale
5. green olives

Touch: Exercises to develop an acute sense of touch and feeling of weight

A. Experiencing

1. Take samples of different materials—cotton, wool, rayon, linen, silk, velvet, flannel, jersey, organdy—and, blindfolded, try to identify each by feeling it.
2. Take a series of weights and, blindfolded, try to arrange them according to weight. (The Science Department will lend a set.)
3. Close your eyes and have someone give you a number of articles—an engraved box, leather goods, costume jewelry—which you examine by touch and then describe, giving size, texture, weight, use.
4. Dip your hand into ice water.
5. Run sand through your fingers.

B. Recreating

Using imaginary articles, do the following things:

1. Touch a hot stove.
2. Lift wet clothes.
3. Carry a heavy suitcase.
4. Raise a window.
5. Fill a glass with water.

The next time you have an opportunity to watch people in life situations of seeing, hearing, smelling, tasting, and touching, carefully note their reactions and compare them with your own.

DEVELOPING THE POWER OF ASSOCIATION

In order to recall and recreate imaginatively, you will need also to develop your power of association—the ability to see relationships and similarities in what you experience and observe. One small element may suggest others only distantly related or set off a chain of memories that will give background and reality to your portrayal. Sometimes inanimate objects or even animals will remind you of people. With a little imagination you can incorporate some of their qualities in your characterization.

I. Describe the person to whom each of these articles belonged:

an old battered hat
a handful of jacks and a ball
a pair of reading glasses
a pair of sun glasses
a sequin evening bag
a pipe
a shoe
a bicycle
a mitten
a tennis racket

II. Bring to class or recall objects from which you can construct a character. For example—a single white rose on a long stem might suggest a tall, slender, sophisticated, reserved, slightly haughty woman in a white brocaded silk dinner dress.

a thin, sleek, leather billfold
a very ornate picture frame
a piece of Mexican pottery
a fishing basket
a black woolen shawl
a hoe
an oriental vase
an Airedale
a bottle of glue
a Persian kitten

EMOTION The previous exercises have, no doubt, made you realize the important part that sensory experiences play in everyday life. You have seen, too, how through recreation they can be used dramatically. Undoubtedly you also discovered that sense impressions aroused emotional responses. You were fascinated or annoyed at the fight scene; you liked or disliked the taste of the lemon. You can recall that when you burned your hand on a hot stove you

were frightened or angry, or both. One of an actor's essential skills is his ability to make a convincing emotional response to sensory impressions, for emotion is one of the major commodities of the theatre. People come to a play to be entertained or amused or to be emotionally moved to laughter or tears. They will respond unreservedly to the extent that the actor presents apparent truth upon the stage. His ideas of truth will be formed not only from the record of his own senses and emotions but also from a keen understanding and interpretation of the emotional responses of others. These emotional responses are the key to the real or inner character, which is what the actor must first create.

What is emotion? It is the way you feel about something—the way you feel about your family, about the movie you saw last night, about your athletic rival, or about a blazing fire. Emotions are the essence of living; they color the way you look at life. And they are constantly changing according to what is happening. You do not have the same feeling at all times toward any individual or situation. You love your family and home, but sometimes when you are angry you wish you could leave them. Often the way you feel about something is more important than what you think about it, for your emotions are more apt to direct your course of action.

SENSES AND EMOTIONS IN CHARACTER PORTRAYAL

In your development and dramatic use of sensory and emotional responses, there are three steps.

1. Through **observation** and **experience**, at which time you are dealing with real objects and life situations, you build a storehouse of memories.

2. Using this material, you **recreate** for stage presentation the required situation, character, and responses. Now, however, the stimulus, or spur to action, is not real but make-believe or imagined.

3. By means of voice and body you **project** the character and his responses to an audience, in the dual role of character and actor, using such techniques and departures from reality as artistry requires.

In preparing to play any part, then, you will select from your storehouse of memories an experience similar to the one you are to portray. Fortunately for us, outstanding incidents in our lives are easily recalled. The scent of a gardenia brings a particular dance vividly to mind; certain melodies call up a flood of memories; at the sound of a boat whistle we instantly relive the scurry, dash, and excitement of our first big boat trip; the sight of the collar and leash of a beloved pet revives the grief caused by his loss. These and thousands of other experiences and observations are stored away to be recalled when needed. Even our muscles have memories—we never forget how to ride a bicycle or how to skate, though years may pass without our doing either.

At will you can recall the emotional and muscular reactions you want, provided they have been a part of your living. Sometimes, however, you must substitute an experience that was vital to you, but quite different from the one called for in the play. For example, you are playing a scene in which you must show great shock. You just can't seem to register it. Nothing you have ever experienced seems to create the right mood. Suddenly someone rushes into the room shouting, "Bill, your car has just rolled down the hill and crashed into a telephone pole!" Your beloved jalopy, for which you have just finished paying! Yes, now you can register shock, for you just did. Many times a stimulus which bears no relation to the required situation will create the desired emotional response.

If you are called upon for a response with which you are quite unfamiliar, you will need to rely completely upon imagination. You may find that you can employ an "if" situation to advantage: "*If* this or that were true, what would I do?" Or you may be able to recall the experience of someone else, or one that you learned of by reading, by seeing plays, movies, television, or by listening to the radio. These are called **vicarious** experiences, and they will impress you more strongly if you will enter so thoroughly into the spirit of each situation that you are virtually a part of it. This is what you do when, from the grandstand, you help to push the ball over the goal line for a touch-

down. This taking upon yourself the feelings of others, even to the point of giving a muscular response, is known as **empathy.** The ability to make an empathic response is one of your real acting talents.

Having recreated the emotion yourself, the next problem is to make it clear to your audience. It is not sufficient for you to feel the emotion. Through the mediums of voice and body and the use of stage technique you must reveal and project the ideas and emotions so that others will know what you are thinking and feeling.

Now your emotional responses in life come as the result of something that happens to you. For instance, you are confronted by an armed robber and are frightened, or someone makes an unkind remark and you are hurt or angry. In life situations your responses come naturally and spontaneously and you show these feelings in a bodily or vocal response. You may scream and run when you encounter the robber, and cry or make an angry retort to the unkind remark. But on the stage you are dealing with make-believe. The robber is a fellow actor—quite harmless. You know this and so does the audience, but the theatre is a make-believe world and your audience will play the game with you as long as you have the skill to make them want to. Herein lies much of the actor's secret formula for success. For he is constantly dealing with things on the stage that are not real. The gorgeous flowers, which are paper; the warm, glowing fire, which is a colored light bulb; the delicious food, the rich clothing, the luxurious surroundings, all of which are make-believe—these take on reality only as the skilled actor is able to project them as real. As he looks into the wings to describe an airplane landing, what the actor actually sees are dingy stage walls and an array of props and stage hands. His ability to make his audience see the airplane depends upon the accuracy of his own sense impressions plus his expertness in projecting them. It is part of his training and technique to make the audience feel what he wants them to feel, and believe what he wants them to believe.

This brings us to the intangible part of the actor's work. Kipling made one of his characters accomplish something "by instinct and by

magic." Surely much of any great artist's skill defies analysis. What makes the playing of one musician more moving than that of another when both are skilled technicians? Too many elements go into the mixture to make a ready answer possible. Part of the alchemy is a personal affair that even the artist himself cannot define. What he takes from each experience he may take by instinct, and surely many of his results seem to be magic. But this we do know—the great artist is a highly sensitive and expressive person.

How deeply does the actor himself feel the emotion he is projecting? This is a debatable question. Perhaps it is safe to say that he feels it in varying degrees, depending upon who he is. At some time he undoubtedly did feel the emotion, or at least was able to imagine it, otherwise he would not have the knowledge necessary for him to project it to others. While acting his role he is, no doubt, partly controlled by the emotions of the character, but just as surely does he know what he is doing. This is a dual role which will be discussed later. It has been proved many times that unrestrained emotion on the part of the actor usually does not affect the audience as much as greater restraint does. How deeply the actor feels the emotion is beside the point, since it is the emotional response of the audience that shows his skill. Sometimes the actor is an emotional wreck and the audience is bored, slightly revolted, or highly amused.

While there are some basic rules and techniques that can be learned, in addition you must experiment and discover for yourself what you can do to be effective. The audience is your court of last appeal; if they understand what you are trying to portray, you are right; if they don't, technical excellence is not enough. If your audience is confused or inattentive, or if they laugh in the wrong places, you haven't accomplished what you planned to accomplish, and it is your responsibility to find a remedy. Sometimes you can figure this out for yourself, but usually you will need help. That is why so much emphasis is placed upon the need for good, intelligent, constructive criticism for everything you do.

Learning to create and project the emotional responses of your character is by far your most difficult task as an actor. The rest of this chapter is devoted to exercises planned to aid you in this phase of your training.

CONCENTRATION EXERCISES The actor, in the dual role which he must play, is subjectively himself, the actor; objectively he is the character, who is apparently living his own life. Being both himself and a character at the same time is often confusing to the beginning actor. As an intermediate step in preparation the two must be separated, and first you must learn to concentrate—to focus your entire attention on what you are doing or feeling, to the complete exclusion of everything else. Here is a simple exercise.

Take some small article, such as a ring, which will be the sole object of your interest. Everything you do must have a reason or motive. Why did you take the ring from your finger? (The setting seemed loose.) As you examine it, the following ideas may be racing through your mind and will dictate what you do. (Well, I didn't know the setting was loose. I'll have to get it fixed. I wonder if it's safe to keep on wearing it? Needs cleaning too, and here's one prong that is practically worn off. It certainly is wearing thin; you can scarcely see the date engraved inside. Oh, well, maybe I'll get a new one on my next birthday. I'll take a chance and wear it a little longer.) And you return the ring to your finger.

If you are not careful you will find yourself trying to do things that will impress someone. In other words, you will be thinking about what you are doing, instead of thinking only about the ring. So it is better to have no audience at this point in your training, for it frees you of any concern about "getting it over."

Repeat the exercise, using any one of the following objects. Focus your entire attention upon it. You are concerned only with experiencing the sense impression and following a logical line of thought.

1. a key
2. a fountain pen
3. an earring
4. a billfold
5. a jackknife
6. a nail file
7. a china figurine
8. a single flower
9. a pill box
10. an address book
11. a wrist watch
12. a bangle bracelet

When you are developing any character, this complete concentration upon what he is thinking and doing is your first concern. Only after this is well established should there be any thought of projection, for with the effort to project the actor consciously enters the scene in his dual role of directing and at the same time being the character.

The ability to concentrate serves in other ways. During every second in a play the actors are grouped to form a well-designed picture with one center of interest, toward which everyone on the stage directs the eyes and thoughts of the audience. But because the center of interest changes constantly, the actors must quickly, and apparently naturally, keep focusing on the new center of attraction. This may be likened to watching a ball being tossed from one person to another. This same comparison may be used in relation to speeches—one person's remark being picked up and answered by someone who tosses the idea on to a third member of the group, who passes it on to someone else and so "keeps the ball in play." To do this successfully requires mental alertness and good concentration.

ESSENTIAL ELEMENTS IN A PANTOMIME

Many of the following exercises take the form of pantomimes in which your ability to concentrate will be a factor contributing to success. Pantomime is the bodily expression of an idea or emotion. Without saying a word, an actor should convey to the audience what the character is thinking and feeling. There are three essential ingredients in pantomime: character, situation, and mood. Always work with a definite character, in a definite situation, registering a definite mood. The character may be yourself. The situation should include both setting and incidents; and the mood, which is the result of the emotional response, naturally dictates the physical response.

For example: You (the character) are at your desk (the setting), enjoying a good book (the mood), when the phone rings (the incident). You are annoyed (the emotional response), and slam your book down (the physical response).

In the presentation of detailed pantomimes it is necessary that

1. the character, situation, and mood be clearly established at the outset;
2. the location, size, and kind of furniture that you use be made clear and not change shape or location;
3. the size, weight, shape, and appearance of any object with which you deal be accurate and not change during the pantomime;
4. all movements be clearly defined and complete, with no distracting or unnecessary details;
5. all movements be motivated by thought, or emotion, or both;
6. the series of incidents build to a climax and a well-defined ending —sometimes a surprise finish;
7. accurate timing be developed to give precision;
8. a degree of exaggeration be employed, since it is essential to projection.

You must make your audience see each detail, but avoid a tendency to use an excessive number of gestures. Practice artistic economy! Keep your pantomime as simple as is consistent with being understood.

DEVELOPING EMOTIONAL RESPONSES

Make experiences which you have had the basis for the recreation of the emotion in the following exercises. Recreate the scene, using the lines given.

1. I can't; I'm scared. (fear)
2. Shh, careful, they might hear. (caution)
3. Stop! I won't listen to any more! (anger)
4. Don't be upset; you couldn't help it. (kindness)
5. I'm so tired. I can't move. (laziness)
6. I'm cold. Isn't there a draft somewhere? (irritation)
7. There, that's the way to do it. (conceit)

8. Please let me go. (pleading)
9. There's been an accident—hurry! (excitement)
10. Of all the grateful people! (sarcasm)

The changing moods of a character help to sustain interest and suspense in a play. As in life, emotions are never static, but vary according to what is happening. Examples will be found in the scenes in Chapter 11. For instance, in *Life With Father* we find that Father's anger increases with every bill he checks; in *Blind Alley* Wilson gradually loses his belligerence as Professor Shelby talks to him, until in the end he is quite subdued; in *June Mad* Penny changes from indifference to great cordiality; in *The School For Scandal* Lady Teazle's sarcasm is prompted by mischief rather than ill humor. To suggest this while railing at Sir Peter requires the kind of subtlety and skill which the following exercises are designed to develop. Build a pantomime of character and situation to illustrate the following mood changes.

A. Through a series of well-established steps *increase* in intensity from
    1. irritation to anger
    2. shock to tears
    3. smiles to laughter
    4. timidity to fright
    5. cockiness to defiance
B. Through a series of well-established steps *decrease* in intensity from
    1. anger to sullenness
    2. grief to sadness
    3. amazement to mild wonder
    4. laughter to chuckles
    5. fear to caution
C. Change from one emotion to another which is the *opposite*
    1. indifference to cordiality
    2. depression to joy
    3. happiness to anger
    4. courage to fear
    5. boastfulness to humility
D. Experience a *combination* of conflicting emotions
    1. sarcasm and mischief

2. jealousy and admiration
3. fear and defensiveness
4. sulkiness and impatience
5. pride and helplessness

E. Develop and project a story in pantomime in which you show three or more different emotions. Take time to register one mood before changing slowly and gradually to the next. The plot need not be original, but the scene should be complete. You might use one of the scenes which you have memorized previously and present it in pantomime, with emphasis on the changes of mood. The following list of emotions is merely suggestive:

indecision	mystery	bitterness
cordiality	pain	indifference
curiosity	enthusiasm	scorn
jealousy	eagerness	arrogance
mischief	defiance	sullenness
worry	slyness	timidity
affection	respect	tenderness
impatience	joy	sulkiness
sympathy	anger	grief
coyness	servility	awe

CHAPTER HIGHLIGHTS

Resources for creating the inner character
    Life Study
    Sense impressions
        Observation
        Experience
Senses and emotions in character portrayal
    Emotional responses
        Recreation
        Projection
Essential elements in a pantomime
Exercises to develop emotional responses

Six

THE BODY ☆☆☆

THE CURTAIN OPENS. It is the chamber room of a palace, the Emperor Jones's palace.

"A native negro woman sneaks in cautiously from the entrance on the right. She is very old, dressed in cheap calico, bare-footed, a red bandana handkerchief covering all but a few wisps of white hair . . . She hesitates beside the doorway, peering back as if in extreme dread of being discovered. Then she begins to glide noiselessly, a step at a time, toward the doorway in the rear."

At this moment, "a tall, stoop-shouldered man" appears and watches the woman suspiciously. "His bald head, perched on a long neck with an enormous Adam's apple, looks like an egg . . . A cartridge belt with an automatic revolver is around his waist. He carries a riding whip in his hand."

"Then, making up his mind, he steps quickly on tiptoe into the room . . . he springs forward and grabs her firmly by the shoulder. She struggles to get away, fiercely, but silently."*

As the curtain rises everyone present is caught by the tension in the native woman's movements, and as the cruel-faced man crouches to

* Eugene O'Neill, *The Emperor Jones*. By permission of Random House, Inc. Copyright 1920.

spring at her, the heartbeats of everyone in the audience quicken in response to her danger.

Eugene O'Neill has begun his play *The Emperor Jones* with a dramatic pantomime. Within the first ten seconds of performance a woman who suggests trouble and fear, and a man who conveys ruthlessness, shrewdness, and evil, have swept the audience into the mystery of the play without a word having been spoken. There is conflict, suspense, and dramatic reality in every attitude and movement of their bodies. This is an instance in which the body alone tells a story, when the voice is not needed to convey either the idea or the emotion.

Suppose, however, that the actor playing this scene was so awkward and clumsy that instead of being able to step "quickly on tiptoe" he stumbled as he entered, or that the actress was so stiff and ungainly that she could not "glide noiselessly." Undoubtedly much of the dramatist's message to the audience would be lost.

In order to be an effective instrument of dramatic expression, the actor's body must be strong, flexible, and controlled. With perseverance anyone can accomplish this. Dancing, swimming, fencing, in fact, all the sports are beneficial, but in addition a systematic practice of specially designed exercises is essential to complete development.

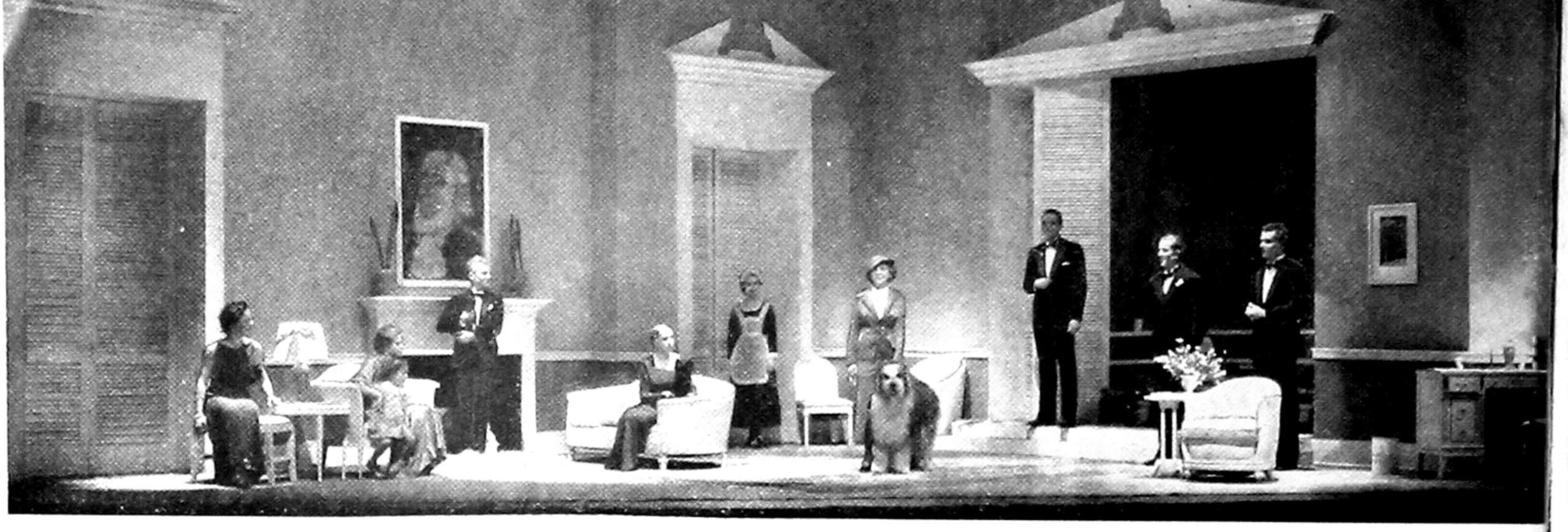
The problem of body training is much the same for the actor as for the athlete. Both must be physically fit. Both are working for strength, agility, and economy of movement. The runner wants to go the farthest, the fastest, with the least expenditure of energy. What we call "form" in any sport is simply the best method of accomplishing this, and is largely a matter of coordination, balance of weight, and endurance. The actor, too, needs endurance and a body that moves with the minimum of effort and is capable of responding quickly and accurately to the demands of any situation. Knute Rockne, the great Notre Dame football coach, realized the similarities between football and theatre, as is told by one of his former players in *Knute Rockne, Man Builder.*

The theatre was one of his sources of inspiration . . . He borrowed from the chorus the rhythm and harmony that made so many legs kick

SET: SHE STOOPS TO CONQUER *Beverly Hills High School*

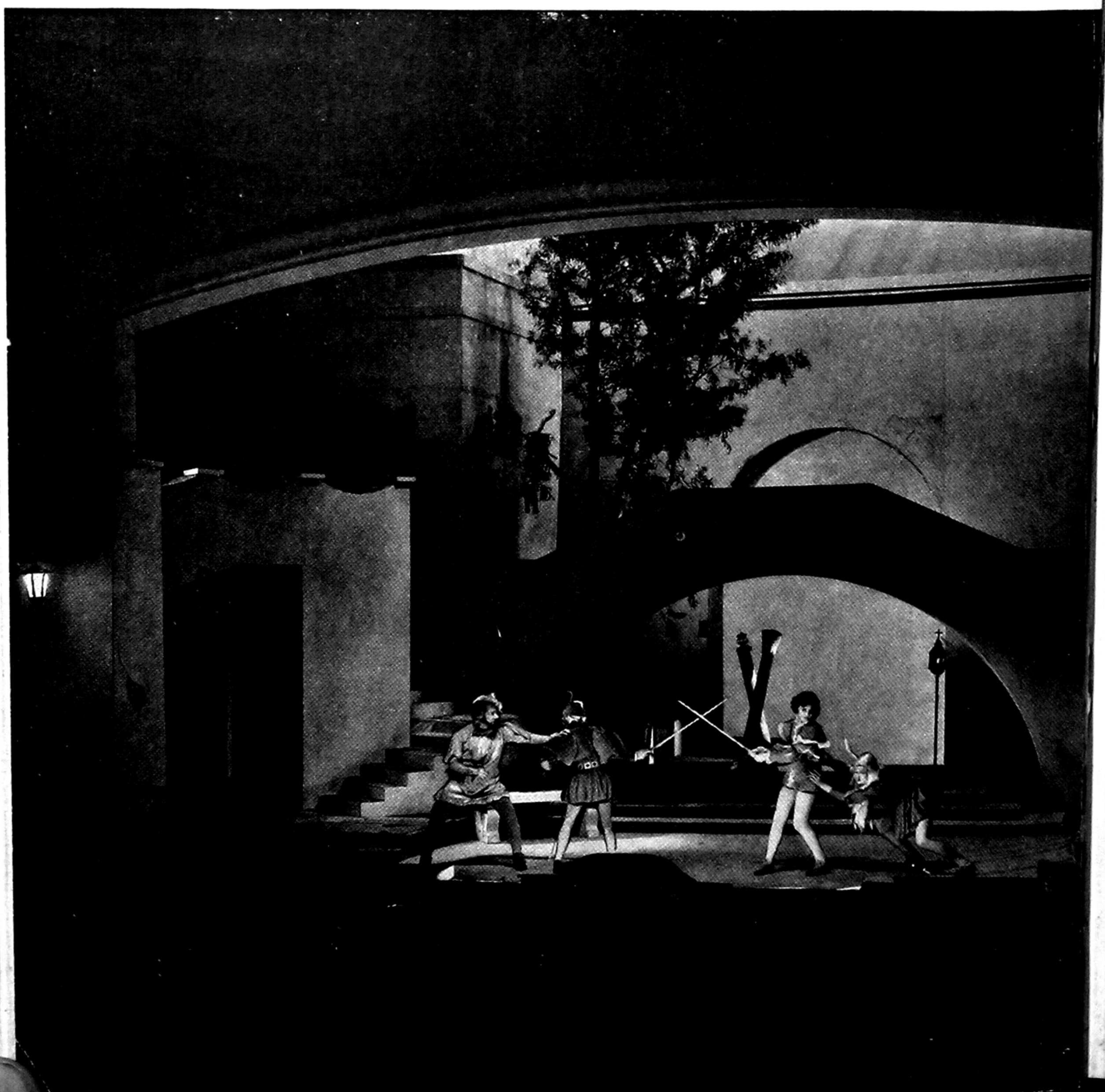
SET: THREE CORNERED MOON *Beverly Hills High School*

SET: I REMEMBER MAMA *University High School, Los Angeles*



SET: THE YOUNGEST *Beverly Hills High School*

SET: TWELFTH NIGHT *Beverly Hills High School*



as one, so many arms swing, and so many heads nod in unison . . . He took in the fact that the audience was bored by a play that dragged, but they flocked to a play that swept along . . . Rockne took back to the practice field all the lessons he had learned from the dancing chorus and the scenery painter, and he began to set his stage for his own show . . . Then Rockne began to develop the shift . . . Every movement had to count for something and no movement could be wasted . . . For the past sixteen years the technique and rhythm of the Notre Dame shift have been something to marvel about.*

Yes, athletics and acting have much in common: not only rhythm, harmony, and teamwork, as Rockne observed, but such simple fundamentals as daily practice and the keeping of training rules. Good health is as essential to the actor as to the athlete. Proper food at regular hours, and sufficient rest as well as exercise, are needed to keep the whole system in condition.

So, like the squad preparing for the games ahead, you are now going into training for the positions and plays in drama. You will be coached in exercises and drills designed to start you on a course of training which will eventually give you a body that is both controlled and expressive.

Have you ever stopped to think just what you bring to the theatre by way of a trained and responsive body? This is a good time to take an inventory. Walk across the stage and ask the director to give you a criticism on your posture and walk, using the following Personal Inventory as a guide. This will indicate what specific defects you need to work on first. Find the exercises in this chapter that will provide correction, as indicated in parentheses, and begin practicing them daily.

PERSONAL INVENTORY OF POSTURE AND WALK

1. Head
   - A. forward, leading body (posture and torso)
   - B. held too high, or tipped down, or on one side (posture and head)

* Harry A. Stuhldreher, *Knute Rockne, Man Builder*. By permission of Macrae-Smith Company. Copyright 1931.

2. Shoulders
    A. one higher than the other (mirror exercise)
    B. tense and hunched (relaxation)
    C. one leads (posture and mirror exercise)
    D. both twist—helping a too-long step (walking)
3. Arms
    A. one swings farther than the other (relaxation)
    B. one or both are stiff (relaxation)
4. Hips
    A. rotate up and down—caused by shifting weight with every step (walking)
    B. one higher than the other (mirror exercise)
    C. tipped forward (balance of weight and mirror exercise)
    D. twist forward and back—helping a too-long step (walking)
5. Legs
    A. one step longer than the others; almost a limp (walking)
    B. steps too long—causing hips and shoulders to swing (walking)
    C. steps too short—making a mincing walk (walking)
6. Ankles
    A. tight and stiff—making walk clumsy and stumping (feet)
    B. too loose—making walk ungainly (feet)
7. Feet
    A. weight on heels—making walk heavy; heels scuffing (walking)
    B. toe in, or out, or toes turned up (walking and feet)
8. General walk and posture
    A. weight not well balanced (balance and coordination)
    B. chest not held high (posture)
    C. slumps and plods (posture, balance of weight)
    D. stiff and unnatural (relaxation)
    E. unrhythmic and jerky—bounces (walking)
    F. loose-jointed—rest of body working to make up for inactivity of legs (walking)

☆☆☆ TRAINING FOR STRENGTH, FLEXIBILITY, AND CONTROL

RELAXATION One of the first things to be learned in relation to any bodily activity is relaxation. The speed and complexity of modern life, causing as they do nervous tensions and

even diseases, have made necessary a serious study of ways and means of releasing tensions in order to keep the mind and body functioning normally. No one has greater need of this knowledge than the actor. Constantly under pressure, emotional as well as physical, he must learn to relax at odd moments, or he will not have the strength to go on with his assignment. Long hours of rehearsal, irregular periods of rest, inadequate food, all will deplete his physical energy if he does not know how to combat tension. Many a talented actor has ruined a promising career through ignorance of this one fact. Doctors and trainers of athletes have perfected a number of exercises for releasing tensions, and some of these you must learn. The exercises included here are simple and will provide merely a beginning. Read and practice, and receive professional help if possible, for this is a vital part of your training.

There are two kinds of relaxation, and as an actor you need to know both. The first may be called total relaxation. (Since complete relaxation is impossible to a living person the word is used here relatively.) This is the kind that makes it possible for you to relax mind and body in a few minutes, drop off to sleep instantly, and awaken in about fifteen minutes, refreshed and ready to go on with your work. It is worth more than any stimulant. It may take months to acquire this skill, but it is one which everyone working in the theatre should possess. Notice how many good actors mention relaxation as a factor in their success.

There is another way of releasing tensions which can be used more often in everyday situations. This is what is known as partial or differential relaxation, which means that all muscles that are not necessary for the task at hand are relaxed. Activity of the arms, for instance, is not required when one is sitting in a chair. Yet some people constantly fuss with some object, or fold their arms rigidly on their chests. Letting the hands lie quietly relaxed in the lap, besides being more restful, is infinitely more attractive.

Dr. Edmund Jacobson in his excellent book *You Must Relax* says:

A large variety of instances of differential relaxation can be found in daily life. The speaker with a trained voice does not tire even after prolonged effort if he keeps his throat differentially relaxed. The billiard player spoils the delicate shot if he is generally too tense. The golf or tennis player learns to mingle a certain relaxation in strokes that are successful. The comedian often makes his ludicrous effects depend upon the extreme relaxation of certain parts of his body while others are active or held rigid. The individual who holds himself rigid in these acts fails in his effects. A particular exercise is repeated until grace is attained. This means that those muscles alone are used which are needed for the act and that no excess tension appears in them or in others.*

Exercises for complete relaxation

In order to relax completely it will be necessary for you to lie down. Therefore these exercises must be done at home, or even in your dressing room at the theatre, as a prelude to the cat nap that you can take while waiting for the stage hands to shift the set.

Lying flat on your back and as relaxed as possible (a very small pillow under your knees will help), raise your right arm as high as you can, stretching to your finger tips. Relax it suddenly and completely. Try not to touch your body, and do not move your arm from the position in which it falls. Keep it entirely limp. Repeat with the left arm.

Raise your right leg at right angles to your body. Shake your foot until it is perfectly relaxed, then let the leg drop limply. Do not move it from the position in which it falls. Repeat with the left foot and leg.

Without disturbing the relaxation of other parts of the body, raise the head, then let it drop back suddenly.

Lie very still for several minutes trying to keep the mind a blank. If tension appears in any part of the body, repeat the entire exercise.

Exercises for partial or differential relaxation

If you will employ some of the following exercises before beginning, and at intervals during, any period of study, you will find that you not only will accomplish more, but will be able to work longer. If possible, practice them in the fresh air. Even a few minutes of deep

* Dr. Edmund Jacobson, *You Must Relax*. By permission of McGraw-Hill Book Company, Inc. Copyright 1934, 1942.

breathing, stretching, and yawning will provide a most beneficial break in any prolonged period of study or rehearsal. Some of these exercises may be practiced while you are standing in the wings, waiting for your next entrance.

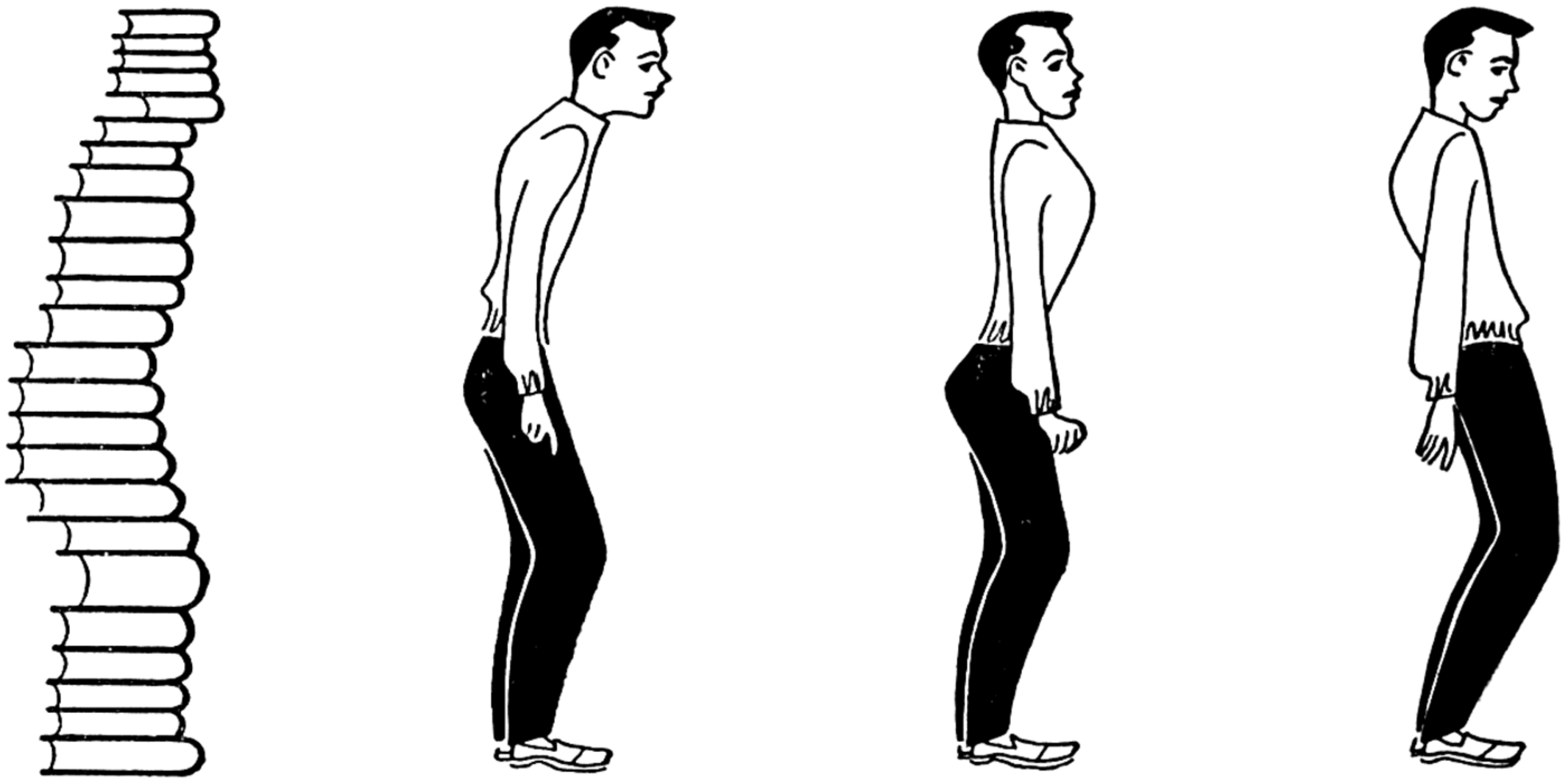
1. Stretch, all the way to your finger tips, yawn, relax. Repeat. Take a deep breath, yawn as you exhale, relax. Repeat.
2. Kneel before an imaginary fireplace in which a cheerful fire is burning. Let your whole body respond to its warmth. Relax and enjoy it. Take a deep breath and smell the wood smoke.
3. Hold the body erect, the arms and hands reaching as high as possible above the head. Slowly relax the arms, dropping them to the sides on a count of five. As they pass the head, let the neck relax and the head drop forward. Relax the shoulders, then the back, with arms leading as the body folds down. Soften the knees, drop to one knee, then to both, then fold the entire body into as small a ball as possible on the floor. The body should now be completely relaxed and the position one of comfort. Hold for a count of ten, then slowly come up into an erect position, reversing the process—first hips, then knees, shoulders, head.
4. Sit in a comfortable chair in a relaxed but dignified position (as you would before an audience) and listen to some beautiful, soothing music from the radio or a record. Do not move any part of the body during the entire selection (usually about three minutes). Change your position slightly and listen again.

POSTURE Too much cannot be said about the importance of good posture, not only from the standpoint of appearance and general movement on the stage but for good health as well. Since the actor is seen before he is heard, his posture, his stance, and his bodily attitude give the first hints of his character.

As a matter of training you should first acquire perfect posture—a body properly aligned, with weight well balanced. Acting upon the criticism which the director has given you, try to eliminate any faults which you may have, for perfect posture is what you want for daily living, and for your roles as a leading man or leading lady. When preparing an acting assignment, you will deviate from this in any required direction, but not until you have achieved it are you ready to assume

the eccentricities of a character. In fact, some of the bad habits of which you rid yourself may, at a later date, be employed as the mannerisms of a character. But they should be assumed; you should not be saddled with them for life.

Recall from your study of physiology that the spine is made up of a series of vertebrae, one above the other and padded between with



A FORWARD HEAD A FORWARD CHEST FORWARD HIPS

cartilage. Observing what happens to a stack of books if you push some of them out of line, note what happens to your posture when you have a forward head, a forward chest, or forward hips.

The bodily adjustment is much the same as that of the pile of books —some other section moves out of line in compensation. Eventually this posture becomes set and cannot be changed.

Picture yourself as similar to the snowman we make by stacking three balls of snow one above another. In your case the materials are pelvis, torso, and head, which should also be lined up one directly above another. Because the head is very heavy it is frequently thrust forward, thus throwing the whole body out of line.

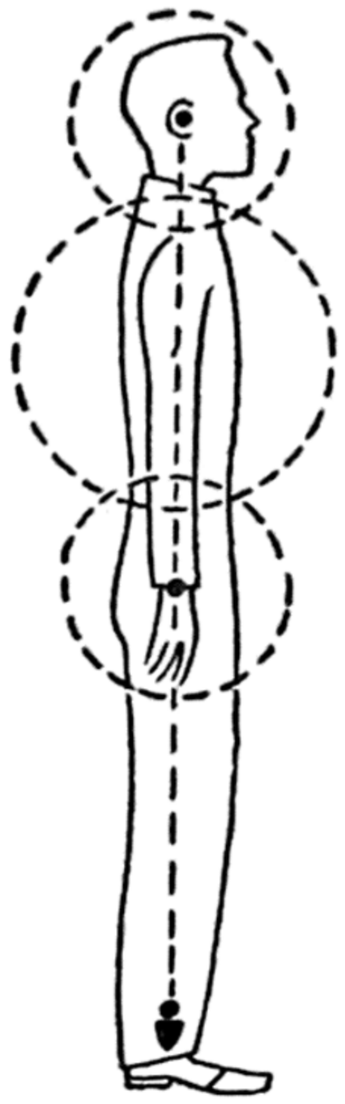
When your body is properly aligned and balanced it should be possible to hang a plumb line from your ear to your wrist to your ankle bone with half of your weight on either side of the line.

Bad posture is not corrected in a day or a week. First, of course, you must be convinced that good posture is important. Then faithful practice, eternal vigilance, and a strong will can accomplish whatever you set as your goal.

Practice the checks and exercises for improvement which are given here, until you can answer "yes" to each question.







POSTURE CHECK

As you stand, are you thinking yourself tall?
Is your chest high but relaxed?
Is your back fairly straight, with the pelvic bones rotated slightly forward, thus tightening the muscles of the abdomen and hips?
Is your weight well balanced on the balls of your feet, a little to the outside?
Can you pass the plumb line test?
If not ------ then, here's what you can do:

Posture exercises

1. Good posture begins with the feet. They should be pointed straight ahead, with the weight well forward on the balls of the feet and slightly toward the outer edge.
2. Stand against the wall, very tall, and flatten the curve in your back a little by tipping the hip bones under and forward. Hold the chest high

but relaxed. Have plenty of room between the ribs. Zip up behind the ears and look up and over without straining.

3. Keeping the body against the wall, reach as far as you can with the toes of your right foot; then transfer your weight to the right foot, at the same moment coming down on the right heel and moving away from the wall. Bring the left foot forward so that both feet are parallel and about three inches apart. (Men take a slightly wider base.) Test your balance of weight by rising on the toes and settling down lightly on the heels. If your weight is properly balanced it will not be necessary to sway forward in order to rise on the toes.
4. Stand before a full-length mirror at home and assume a correct posture. Make sure that your shoulders are level and relaxed, but not slumped. *See* the correct posture, then close your eyes and *feel* it in your muscles so strongly that you will be able to assume it at any time away from the mirror. Walk around the room and return to the mirror. Have you been able to retain the posture with which you started? If not, repeat the process until you can.

Exercises for balance and coordination

1. Stand with the feet a few inches apart. Starting with the right foot, (1) take one small step forward, reaching with the toe and instantly transferring your weight to the forward foot, letting the other foot rest lightly on the floor; (2) shift the weight to the ball of the back foot; (3) return the forward foot to its original position. Repeat with the left foot. Practice this to a count of three (waltz time) in one continuous gliding rhythmic movement. Don't bounce. Knees and ankles must be flexible. Increase the speed as you become more expert. There should be no stiffness anywhere. Keep the back straight, head up, chest leading. Work for a sense of buoyancy, lightness, and smoothness.
2. Fencing exercise. Stand with your feet two and a half or three feet apart, weight evenly balanced on the balls of both feet. Pivot right, bend right knee directly over right toe, straighten left leg, keeping weight evenly balanced on both legs, and both heels off the floor. Pivot smoothly to the left, bend left knee directly over left toe, straighten right leg, keeping weight evenly balanced on both legs, and both heels off the floor. Practice to a rhythmic count of 1, 2.
3. Beginning with the right foot and with toes pointed straight ahead, walk to a count of one, two, three; stop and keep your weight balanced

on the right leg while you swing the left leg forward and back without touching the toes to the floor for three counts; step forward on the left foot and repeat—step, step, step; swing, swing, swing. Keep the rhythm even and the body erect. Circle formation may be used for groups, with music in 6/8 rhythm—a barcarole.

WALKING AND TURNING The secret of a beautiful walk is the ease with which you move your weight in action. A good walk is rhythmic and graceful. The steps are even and not too long for the body. The weight is so well balanced on the balls of the feet that the whole body moves easily with no apparent effort. If the weight is held high there is no obvious shifting of weight on every step. If it is settled in the heels, however, you will drag your feet or scuff your heels and part of the task of walking will, of necessity, be taken over by other parts of the body. Swinging shoulders and arms and shifting hips are all evidences that the legs are not functioning properly.

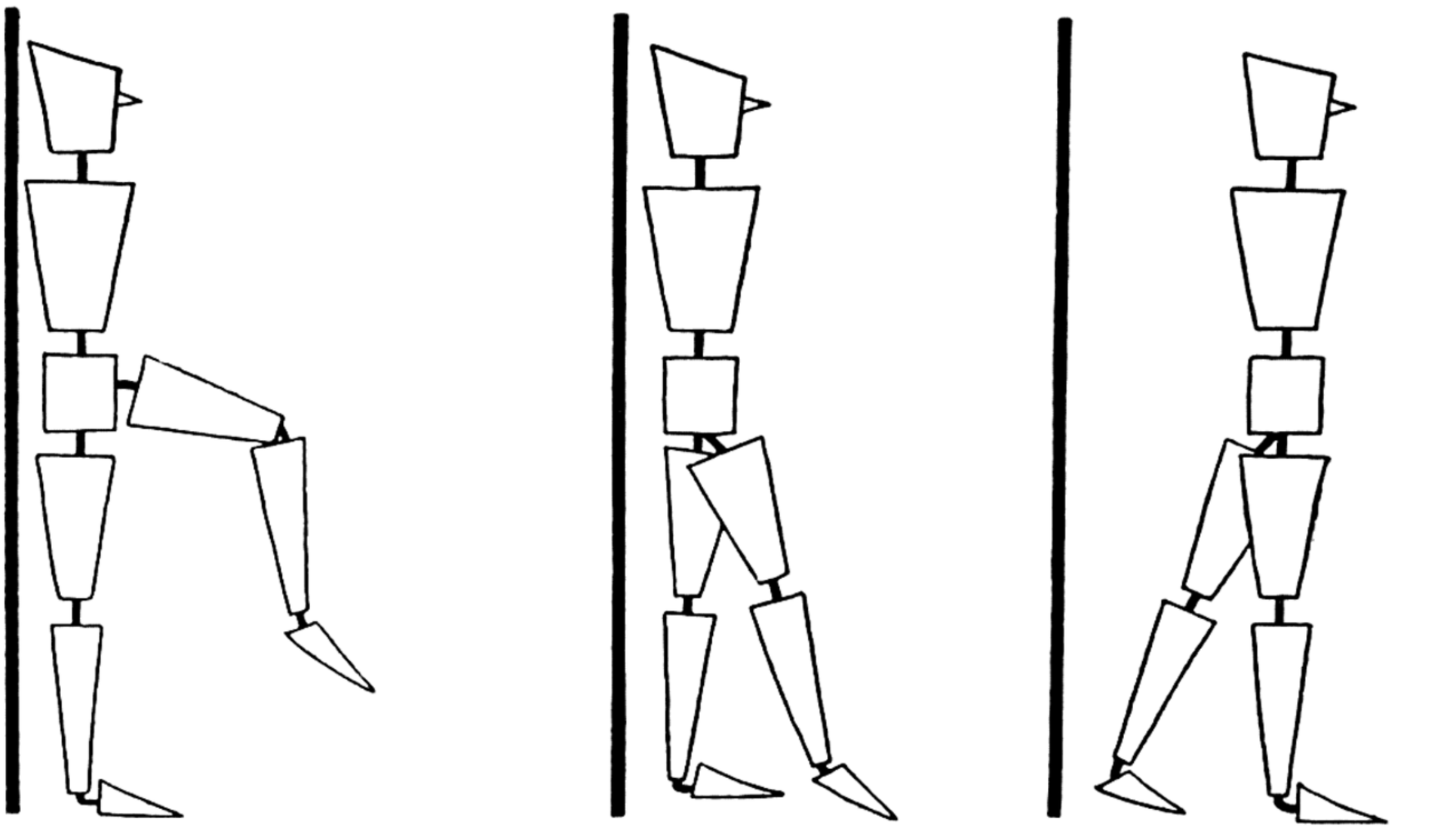
Turns on the stage must be accomplished with a minimum of movement, which occurs when there is perfect balance and a quick easy transfer of weight.

WALKING CHECK

Do you swing from the hips with ease and rhythm?
Do your knee and ankle joints function properly?
Is your body always in perfect balance?
Do your feet point straight ahead?
Is your weight on the balls of your feet?
Does your walk express vitality?
If not - - - - - here's what you can do:

Walking and turning exercises

1. Stand with your back against the wall; flatten the curve in your back a little by rotating the hip bones under and forward. (1) Pull up the right knee. (2) Then reach as far as you can with the toes of the right foot while keeping the back against the wall. (3) Come down on the heel of the right foot, moving away from the wall and at the same time transferring the weight to the ball of the right foot.



1. KNEE 2. TOE 3. HEEL AND WEIGHT

Have a feeling of pushing forward with the back foot. Without returning to the wall, pull up the left knee and repeat to three counts—(1) knee, (2) toe, (3) heel and weight forward. Repeat. Make all three movements as smooth as though you were riding a bicycle, and transfer to the other foot without a break in rhythm. Keep repeating until you get the feeling of a smooth glide with weight so far forward that unless you keep moving you will fall. Then change to normal walking, that is, with the heel coming down a fraction of a second before the toes, which protects the arch from strain. This exercise is designed to keep you from coming down too heavily on your heels. Alternate the exercise with normal walking until you form the habit of keeping the weight forward on the balls of the feet. Remember your plumb line!

2. Walk backward, swinging from the hips.
3. Advancing the upstage foot first, take five steps, pivot on the balls of both feet, and end with the weight on the downstage foot, thus releasing the upstage foot for the next step. Keep repeating until you can do this automatically and inconspicuously. Rarely should you do a sharp pivot in turning, but using this technique make a soft easy turn with no unnecessary movement.
4. To correct a tendency to make one step shorter than the other, walk on a surface where you can *hear* your steps. Concentrate on making them of equal length and get the muscular feeling of this when it

is right. Sometimes it is helpful to overcompensate by making your habitually short step extra long for a while. Be sure the steps are not too long for your body.

Exercises for the torso

1. Stand with the feet set firmly but slightly apart. The knees should be kept flexible throughout this exercise, ready to give with the flow of the movement. With the waistline as a pivot, swing the torso in a complete circle, arms hanging limply at sides; start by bending right, then forward as low as possible, left, and up into position. Repeat left. When the body is making the movement with ease and a strong flowing motion, let the arms follow through; right, forward, left, over the head, down, right. The body must continue to lead.
2. Keeping the head erect and chest high, extend the arms forward at shoulder height; swing them to the sides at the same level and as far back as possible, to a rhythmic count of two: (1) swing back, (2) swing forward. Repeat many times. The head must not tip forward or move during the exercise. (Excellent for forward head and round shoulders.)

Exercises for the legs

1. Placing your left hand on the wall for support, with hips tucked under and weight on the left leg, swing the right leg from the hips: (1) forward, (2) back, (3) forward, then bend knee and kick forward again; swing it (4) back, (5) forward, (6) back, then bend knee and kick back again. Return to position. Reverse and repeat with the left leg.
2. With feet together drop to knees, straighten feet so that the insteps are resting on the floor, settle weight back so you are sitting on your heels, then sway weight forward, return feet to original position, and rise. This is all one smooth, continuous motion and should be accomplished without extra support.

Exercises for the feet

1. With the weight on the left leg, rotate the right foot at the ankle, then relax it and shake the foot. Repeat left.
2. Take a good standing position with hip bones rotated under, hip

muscles taut, and head erect; rise on toes and walk, keeping arch of foot extended and body erect. This is done more easily without shoes.

CHECK FOR ARMS AND HANDS

Do your arms hang relaxed, with elbows slightly away from your sides?
Do your gestures begin at the shoulder and end at the finger tips?
Are your hands alive and energetic?
Are they able to tell a story?
Are they used artistically, with economy of motion?
Are they part of your arm or do they dangle?
If not - - - - - - - - here's what you can do:

Exercises for arms and hands

1. Raise right arm forward, wrist relaxed. Describe a figure 8 horizontally to the side and back to the front, wrist leading. Repeat left. Repeat with both arms together, starting in front.
2. Taking a firm stance, swing the arms limply from left to right like a pendulum, to a rhythmic count of two. Keep swinging until arms and hands are completely relaxed. Keep head up and back straight.
3. Open and close the fists rapidly, five times, stretching the fingers as far apart as possible each time. Relax them by shaking vigorously.
4. Vitalize the finger tips by snapping the thumb against each one; thumb against first finger, against second, third, and fourth—forward and back. Relax by shaking the hands.

Exercises for the head

1. Hold your head high, with chin level and drawn back slightly. Turn it to the right directly over the shoulder but not tipped toward it. Repeat left.
2. Drop your head forward on your chest; tip it backward. Tip it toward the right shoulder; toward the left shoulder; repeat. Do not turn your head.

Exercises for the face

1. Let your face light up with glad surprise; change to discouragement.
2. Let it relax in fatigue; change to horror.

Exercises for the eyes

1. Starting at the right, roll your eyes in circles: right, down, left, up, level. Repeat, starting left.
2. Open your eyes as wide as possible, as though staring in horror; look through half-closed lids, as though concealing something.

Exercises for the mouth

1. With lips closed, bring the corners up; then pull them down.
2. With lips open a little, bring the corners up in a smile; then pull them down in disgust or loathing. Open your mouth very wide as in hearty laughter.

In order to accomplish results you must be systematic and regular in your practice—*do something every day*. Here is a simple routine requiring but a few minutes of time. For variety, you can substitute other exercises from the chapter for the ones given here. Cover all six items every day.

A DAILY ROUTINE OF BODY EXERCISES

Aim to have a body that is free from tension and mannerisms, that is flexible and well coordinated, with weight so balanced that all movement is graceful and effortless.

I. Relaxation

Assume a good standing position. Relax the muscles of the neck, letting the head fall forward. Slowly and smoothly, with head approaching the floor, relax shoulders and chest until body is suspended at the waist as though hung over a clothesline, arms limp and dangling. Come up slowly into an erect position, beginning at the waist and imagining that one by one the vertebrae are being pulled slowly into line. The head comes into position last. Stretch and yawn.

II. Torso

Clasping the hands, push arms vigorously above the head, palms up. Swing arms to the right, then down, to the left, and up into position, keeping the head between the arms. Repeat to the left.

III. Legs

Assume a good posture; point the toes of the right foot about twelve inches in front of the left foot, tense, and return to posi-

tion. Repeat with the left foot. Repeat several times. The object is to train the feet to point straight ahead, with legs and feet moving as a unit.

IV. Feet

With the feet parallel to each other, (1) rise on your toes as high as possible; (2) turn the heels out, toes facing each other; (3) down on the heels and you are standing pigeon-toed; (4) up on the toes; (5) turn heels back to original position; (6) down on the heels. Repeat to a rhythmic count of six.

V. Arms

Rotate shoulders up and down, forward and back, with arms hanging limp.

VI. Hands

Clench fists tightly. Unroll them, (1) pushing palms forward with fingers still closed, (2) exposing first joint of fingers only, (3) opening hand wide with fingers spread as far apart as possible and vital to the tips. Four counts—clench, 1, 2, 3. Repeat, increasing speed. Relax fingers by shaking them.

☆☆☆ THE BODY AS AN ACTING MEDIUM

So far in this chapter you have been working to develop strength and freedom of movement. Now you are ready to put this training to dramatic use. For a strong, coordinated body is of little value dramatically unless it is also expressive, and so responsive to the actor's will that it is capable of revealing thoughts and emotions as clearly as speech does.

Some people express their feelings quite easily and spontaneously. Others are always being misunderstood because their actions do not indicate what they really think and feel. You can, no doubt, recall seeing someone suddenly clench his fists and stiffen his jaw and you knew that he was very angry. But you have known others equally angry who gave no indication of it except to become very quiet. Such persons are called inarticulate. If they wish to become actors they must learn to give visible and audible evidence of their feelings. They must be able both to reveal and to project them.

PHYSICAL EXPRESSION OF EMOTIONAL STATES

Recall from your Life Study (or take another trip) the three general types of people that you observed—the extroverts, the introverts, and those who were a little of both and were therefore called normal. In general, when your thoughts and feelings are those of an extrovert all the body lines will tend to radiate from a central body line. When your thoughts and feelings are those of an introvert, all the body lines will tend to draw in toward a central body line. In the normal person, lines are level and balanced.

Many extrovert qualities are most admirable—the vitality, exuberance, fearlessness, and driving power. But when undesirable extrovert traits predominate, the person is likely to be a bully—egocentric, aggressive, and noisy, with little regard for the feelings and rights of others. These are the brash, insensitive people who go through the world brushing others out of their way. Such a character is Wilson in *Blind Alley*.

Many introvert qualities are also attractive—reserve, humility, quiet. But when undesirable introvert qualities predominate, the person is introspective, unresponsive, and pretty much of a failure. Sometimes ill, often filled with self-pity, these are the people who go through the world drawn within themselves, self-conscious and supersensitive. Such a person is Laura in *The Glass Menagerie*.

According to some psychologists, by assuming certain physical attitudes you automatically create an inner emotion. Others claim that the inner emotion is responsible for the physical attitude. For purposes of drama, both ideas are valid. As a practical demonstration try the following exercise.

Taking a good stance, with perfect posture and balance, with head and eyes level, say the line, "This is the proudest moment of my life." Doesn't your posture help to give you a feeling about the words, and don't the words make you want to pull yourself up to your most dignified height?

Changing from this ideal attitude, with legs spread apart, hands on hips, chin thrust out, and the general attitude of a bully, defy the world with the words, "So what?" And strangely enough, you feel like a bully.

Go back to a normal stance, and from this position draw yourself in, with shoulders drooping, chest sunken, knees and feet close together, elbows hugging your sides, hands clasped helplessly in front of you, head down. Take up as little room as possible and feel apologetic for occupying that much. Whisper the line, "What's the use, I'm no good." And you feel completely defeated. Mr. Milquetoast, the cartoon character, is an excellent example of an introvert.

Through this simple exercise you are able to experience to some extent how your bodily attitude affects your feelings. It is knowledge that will help you in many situations. If you are applying for a position, you can deliberately assume an attitude of assurance which will disguise your inner insecurity and help to banish your fear. Even with a violent case of stage fright, you can step out onto the stage and convince people of your complete command of the situation, if your bodily expression is right. And that, in turn, will help to give you the confidence you need.

Perhaps the pictures and diagram on the opposite page will help to make these ideas more clear.

Note on the diagram the *degrees* of radiation and contraction from normal. *Belligerence*, for example, is a more pronounced extrovert quality than *enthusiasm*, and *reserve* is only slightly removed from *self-confidence*. Any number of traits could be added, for, generally speaking, practically all characteristics tend to either the extrovert or introvert side. Bodily movements of attraction and repulsion, that is, movements toward or away from objects or people, are also related to these fundamental attitudes.

Sometimes it is a good idea to try to imitate someone exactly, just to increase your skill in making your body follow the dictates of your mind. Try assuming different postures and attitudes in order to determine to what extent the physical pose expresses the personality. Note, also, how it affects your emotional state. Study the excellent and amusing Norman Rockwell painting (facing page 50) which so graphically pictures the two extreme types.



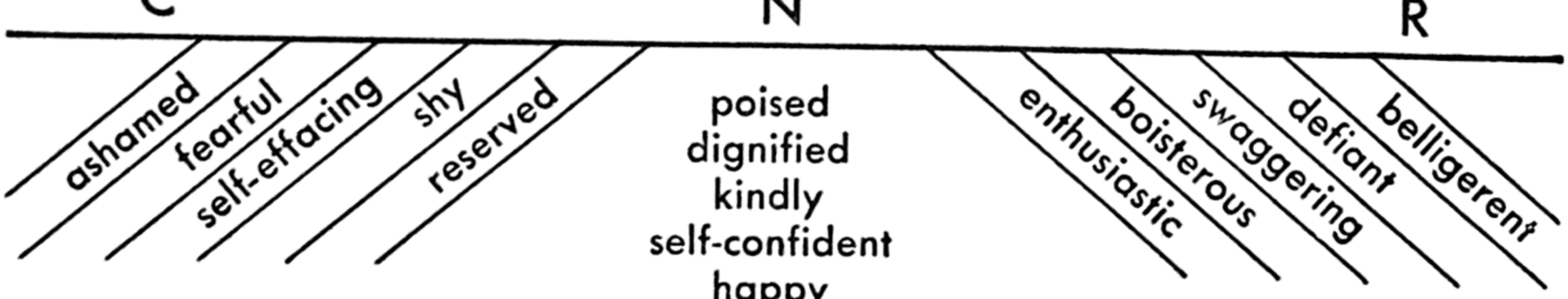
INTROVERT
(contraction)



NORMAL



EXTROVERT
(radiation)



The farther from normal
the more drawn inward

The farther from normal
the more flung outward

PANTOMIMES In the following pantomimes you are really acting. They are in many instances only fragmentary, but your whole pattern of character creation and responses is made up of such fragments. If carefully worked out they may prove valuable in some future characterization.

Reread the pantomime instructions in Chapter 5 (page 77) and keep in mind the basic rules. Watch carefully as different members of the group present their scenes and note the wide range of observation and experience they display.

In these simple exercises of standing, walking, sitting, and rising

you will do the first five each time in your own character, trying always to exhibit your best qualities in every situation. In the second five you are to assume a character and present him as you would if this were a scene in a play.

Simple pantomimes

STANDING: You are (1) waiting for a bus which you see coming, (2) waiting in a long line at the bank, (3) waiting to be introduced to someone at a party, (4) watching a beauty contest, (5) waiting for the class to become quiet so you can announce your play.

The character is (1) a baseball catcher ready to receive the ball, (2) a child having her hair brushed, (3) a short girl trying to see a parade over the heads of the crowd, (4) a bully defying a group, (5) a clerk having nothing to do, waiting for customers.

WALKING: You are (1) strolling beside your best friend on the way home from school, (2) hurrying to get to class before the bell rings, (3) walking nervously to the platform to make a speech, (4) walking beside an elderly person, (5) leaping to answer the telephone.

The character is (1) a traffic policeman walking toward a car to give a ticket, (2) a fat, tired laundress trudging home after a hard day's work, (3) a feeble, old person hobbling about in the garden, (4) a sly shoplifter moving past a counter of merchandise, (5) a noisy teen-ager coming home from school.

SITTING: You are (1) in a dentist's chair, (2) at a baseball game, (3) at home listening to the radio, (4) at a formal party, (5) at a boring lecture.

The character is (1) an old man fishing, (2) a little girl reading, (3) a secretary taking dictation, (4) a fat, middle-aged lady shelling peas, (5) a tired, middle-aged man watching television.

RISING: You are rising (1) to try out new shoes, (2) to go on an errand, (3) to avoid being injured, (4) to go out with friends who are in their car outside, (5) to go to dinner.

The character is (1) a very elderly gentleman rising from

a bench, (2) a woman who uses a cane rising from a deep chair, (3) a scrubwoman rising from cleaning floors, (4) a large, heavy-set man rising from being knighted, (5) a leading man or woman rising to receive an introduction.

Combination pantomimes

Now, in a situation and character of your own choosing, combine standing, walking, sitting, and rising in one scene. Assume the character off-stage, enter, sit, rise, and leave. Stay in character until you are again in the wings. A single hand mannerism may be added. Your only props will be a straight chair or armchair and, if desired, a table.

Pantomimes for specific members

These exercises are designed to make you aware of the particular contribution which various parts of the body can make to the total characterization. A screen or curtain may be used to hide from audience view the part of the body which is not the object of the exercise.

EYES:

1. The neighborhood gossip, in looking over a fence, discovers a child burying something which turns out to be a chemistry set.

   (Successive expressions: mild interest, curiosity, suspicion, amazement, understanding, smug satisfaction.)

2. A timid student looks at another's examination paper on the sly and is caught by the teacher.

   (Successive expressions and actions: blank response to the examination question, discovery of fellow-student's paper, fear of detection, concentration on paper, surprise, embarrassment, shame.)

HEAD:

1. A boy is being scolded by his father for disobeying orders to do his homework instead of watching television.

   (Successive expressions: guilt, sullen acceptance of lecture, relief when scolding is over, determination to do better, concentration on studies.)

2. An elderly person is beginning to doze off in the presence of company and tries to keep his head from nodding.

   (Successive expressions and actions: patient listening, drowsiness, gentle bobbing of head, abrupt return to con-

sciousness, struggle to keep awake, slow nodding of head, sleep.)

HANDS: 1. A miserly person finds a large roll of bills of different denominations. He greedily counts them, becoming more and more excited as he discovers several large ones.

(Successive actions: picks up roll of bills, closes fist over them, slowly opens fist, riffles through the roll, increasing in speed; rolls bills up again, puts them in pocket or purse.)

2. A concert pianist is in a doctor's office having the bandages removed from his hands, which have been severely burned. As each hand is unbandaged he tries to move his fingers.

(Successive actions: tries to move each finger on the right hand, but finds it almost impossible to move them, drops hand limply in despair, concentrates on left, painfully moves each finger a little as he would in playing.)

ARMS: 1. A hotel bellboy carries a heavy suitcase for a visitor. His arms become strained and tired.

(Successive actions: picks up suitcase, carries it a few steps, sets it down, picks it up with other hand, carries it a few steps, sets it down, tries to use both hands, gives up and skids it along the floor to the desk.)

2. A woman is starting to rub clothes on a washboard. Her sleeves keep slipping down and her hair gets in her eyes.

(Successive actions: rolls up sleeves, pushes back her hair, starts to rub clothes, stops and pushes up her right sleeve, rubs again, stops and pushes up left sleeve, rubs again, stops and pushes hair out of her eyes, rubs again, stops, dries her hands on her apron, pins sleeves up, fastens hair securely, begins to rub clothes again.)

FEET: 1. A salesperson returns home very tired after being on her feet all day.

(Successive actions: pushes shoes off with each foot, twitches toes, slips into soft slippers, rests feet on footstool, relaxes.)

2. An irritable, flighty person is waiting for a friend who is long overdue.

(Successive actions: walks impatiently up and down, wheels suddenly as she thinks friend has arrived, stamps foot, sits down, crosses legs at ankles, recrosses them, taps right foot in annoyance, rises, again paces impatiently.)

LEGS:

1. A burglar enters a strange house.
   (Successive actions: slides cautiously over window sill, tiptoes stealthily around room, crouches and stops suddenly as he hears someone coming, hurries noiselessly to window, slides quickly over sill.
2. A student starts to rise from his (or her) seat after listening to an assembly program. His legs have been crossed and one leg has gone to sleep.
   (Successive actions: sits with legs crossed, uncrosses them, starts to rise, one leg buckles and he almost falls, puts weight on good leg, shakes leg that is asleep, bounces up and down to restore feeling, steps gingerly, moves off limping.)

Pantomimes of situation

In the following exercises you are to create a particular situation or environment and respond to it in your own character.

1. Walk through tall underbrush and protect your head from the branches.
2. Wade into the ocean. The water is very cold or warm.
3. Walk through an imaginary door, get something, and walk back.
4. Be a cashier making change. Respond to different customers. Know exactly what money is given to you and what change you are giving.
5. Walk through a dark alley alone at night.
6. Visit a pet shop and select a kitten or puppy.
7. Enter your home very late at night, trying not to awaken anyone.
8. Sit before an open fire. Respond to its warmth and cheerfulness.
9. Walk along a very crowded street with a friend.
10. Step out onto the porch of the ski lodge. Respond to the cold air and to the joy of being there.

Pantomimes of character and situation

You are now ready to progress to very detailed and complete pantomimes involving both character and situation. Before creating your own pantomimes, see if you can present the one given here. Follow exactly every direction given, making all the ideas clear to the audience without unnecessary movement or any of your own mannerisms.

You are a college girl. You and your older sister are both interested in the same young man. (Boys may revise the pantomime to read, "You and your brother are both interested in the same girl." Substitute shaving lotion for perfume.) She has received a letter which you would like very much to read and which you know she has left in her room. Dinner is over and your sister is playing the piano, so you have come upstairs and now enter her room. Stop and think where the letter might be. Look carefully on top of the dressing table. It isn't there, but your attention is arrested by a perfume bottle which you pick up and open. You smell the perfume, put a little behind your ears, replace the cork, and return the bottle to the exact spot on the dressing table where you found it.

You see a package of candy mints; take one and eat it. You open a drawer in which you find a new cashmere sweater; remove it and admire the texture. You return the sweater and close the drawer.

You start to open the second drawer when you realize to your dismay that the piano playing has stopped. You listen intently as you hear steps coming up the stairs and then down the hall toward the door of this room. You react to this. Just as you expect to be caught, you realize that the person has gone on and you are safe. At that moment, to your great relief, the piano playing starts again. Now you hunt through the drawer and find the letter. Finish the story in your own way.

What is the dominant mood in the scene? What different moods are induced by the various incidents? Note the part that each of the five senses plays in the story. Register them accurately.

Have clearly in mind and project (1) the size and arrangement of the furniture in the room, (2) the size and appearance of the dressing table, (3) the articles on top of the dressing table, (4) the size of the perfume bottle and the odor of the perfume, (5) the flavor of the candy, (6) the color of the sweater, (7) the location of the stairs, (8) who went by the door, (9) the size of the drawer in which you find the letter, (10) the other articles in the drawer, (11) how the envelope was opened, (12) what the letter says.

After you have presented this pantomime create an original one. From the limited information given, develop a well-rounded character and a complete story. Try to incorporate the elements of conflict and suspense and build to a climax. Add as many complications as you like.

The character is

1. a woman at church whose husband goes to sleep.
2. a little old lady in a railway station whose purse has been stolen.
3. a business executive, whose airplane crashed in the desert, waiting for a rescue plane to come. One flies over, doesn't see him, then returns.
4. a jolly, fat woman sitting in a doctor's office trying to talk to different people, including a small child. She is ignored by everyone.
5. a new and inexperienced waiter (or waitress) who keeps spilling food and apologizing.
6. a young stenographer on her first day in a big office. She finds the work difficult and confusing. A girl at a nearby desk is apparently watching her with interest.
7. a very pompous professor who is always lecturing on punctuality and preparedness. He finds that he has forgotten to bring the questions for an examination which the class is expecting to take.
8. a hard-boiled reporter (man or woman) who is sent to get an interview with a gushing, affected movie star in her too-rich and ornate home. There are countless interruptions by servants, tradespeople, telephone calls, and so forth.
9. an old man (or woman) alone and penniless in a big city, walking along a narrow, dirty street. He suddenly sees a wallet lying in the gutter. Someone sees him pick it up.
10. a gum-chewing and aggressive factory girl (or man) who has been scolded by her foreman for overstaying her lunch hour. She suspects a nearby worker of having reported her.
11. a very excitable alumnus at a football game raising his megaphone to shout. It slips from his hand and hits the girl in front of him. Her escort becomes very angry.
12. the postmaster (or postmistress) in a small country postoffice. He tries to explain to a very deaf person that a letter needs more postage.

Character from a scene

Recreate the character from one of the scenes you have played. Develop a pantomime showing the character in a plausible situation but one not used by the dramatist.

Group pantomimes

Working in groups of three or more, select a familiar scene from a play and present it in pantomime, thinking the speeches but not mouthing the words. This may be a scene which you have presented before.

Next create an original scene. Develop distinct characterizations and devise a series of incidents which build to a climax. Your story must be completely clear without the use of dialogue.

A more difficult variation of the group pantomime may be given by the addition of music. Listen to records and select one that suggests a story to you. Plan action which not only will synchronize with the music but will also interpret its emotional content. This requires great sensitivity and freedom in emotional response. In addition, this exercise gives excellent training in precise timing.

CHAPTER HIGHLIGHTS

Personal inventory of posture and walk
Exercises for strength, flexibility, and control
A Daily Routine of Body Exercises
Physical types expressing emotional states
    Extrovert—radiating from central body line
    Introvert—contracting toward central body line
    Normal—expressing balance
Pantomimes

Seven

THE VOICE ☆☆☆

☆☆☆ ELIZABETH THE QUEEN
by Maxwell Anderson

ACT I, SCENE 3

SCENE: *An entrance hall before a council chamber in the palace at Whitehall. The doors to the council room have been thrown back, revealing a chair of state for the Queen, and beneath it a table at which her Councilors sit. The Queen's Jester sits cross-legged on a mat.*

ELIZABETH. Lord Burghley,
You shall speak first. What's to be done in Ireland?

BURGHLEY. If my son is right, and I believe him to be,
We can bide our time no longer there.
They have
Some help from Spain, and will have more,
no doubt,

Maxwell Anderson, *Elizabeth the Queen*. By permission of Longmans, Green and Company, Inc., and the author. Copyright 1932.

And the central provinces are rising. We must
Stamp out this fire or lose the island.

ELIZABETH. This means
Men, money, ships?

BURGHLEY. Yes, madam.

CECIL. A Lord Protector
Of Ireland who can carry sword and fire
From one end of the bogs to the other, and
have English law
On Irish rebels till there are no rebels.
We've governed Ireland with our left hand,
so far,
And our hold is slipping. The man who
goes there now
Must be one fitted to master any field . . .
The best we have.

ELIZABETH. What man? Name one.

CECIL. We should send,
Unless I am wrong, a proved and able
general,
Of no less rank, say, than Lord Howard
here,
Lord Essex, Sir Walter Raleigh, Knollys or Mountjoy . . .
This is no slight matter, to keep or lose
the island.

ELIZABETH. I grant you that also.

THE FOOL. I also grant you. Be quiet,
Fool!
(*He slaps his mouth.*)

ELIZABETH. I ask you for one and you name a dozen,
Sir Robert.

RALEIGH. Why should one go alone, if it comes
To that? Why not two expeditions, one

To Dublin, one into Ulster, meeting half-
way?

ELIZABETH. Are there two who could work together?

CECIL. Knollys and Mountjoy.
They are friends and of one house.

ESSEX. Yes, of my house.

ELIZABETH. Essex, whom would you name?

ESSEX. Why, since Lord Cecil
Feels free to name my followers, I shall
feel free
To name one or two of his . . .

ELIZABETH. In other words,
You would rather Knollys and Mountjoy
did not go?

ESSEX. I would rather they stayed in England, as
Sir Robert knows.
I have need of them here. But I will spare
one of them
If Lord Cecil will let Sir Francis Vere go
with him.

ELIZABETH. Let Vere and Knollys go.

CECIL. Lord Essex names
Sir Francis Vere because he knows full
well
I cannot spare him, my liege.

ELIZABETH. Is this appointment
To wait for all our private bickerings?
Can we send no man of worth to Ireland,
merely
Because to do so would weaken some house
or party
Here at court?

THE FOOL. Your Majesty has said . . .

ELIZABETH. Be quiet . . .

THE FOOL. Fool!

ELIZABETH. Be quiet!

THE FOOL. Fool!

ELIZABETH. Be quiet!

(THE FOOL *forms the word "fool" with his lips, but makes no sound.*)

Just as the scene from *The Emperor Jones* illustrated the dramatic power of movement alone, so does this scene from *Elizabeth the Queen* illustrate the dramatic effect of speech alone. This, too, is an emotional scene, but it is controlled emotion, and the ideas expressed are of great importance. As you listen intently to the lines you sense the veiled hostility of Essex and Cecil and feel the underlying struggle for power that is going on among all present. Through the beauty and power of the spoken word both the meaning and emotions are conveyed to you. You are intrigued; you are believing.

Suppose you were to play the role of Elizabeth in this scene; how would you give the speeches? In an analysis of any speech, two questions must first be answered: What does it mean, and how does the character feel about it? What is Elizabeth's attitude toward this situation? What is her dominant mood? What does she mean to find out or accomplish? What is the conflict in this scene? How does she mean to overcome the obstacles presented?

As queen, Elizabeth is used to commanding. She is in the habit of discussing problems with Lord Burghley, her prime minister, so (crisply and with authority) she directs him to speak first. Burghley's line, "We can bide our time no longer," tells why there is urgency in her question, "What's to be done in Ireland?" As Burghley answers her she is weighing his every word and coming to a decision in, "This means men, money, ships?" Cecil's carefully phrased suggestion that a strong man be sent to govern Ireland evidently meets with her ready approval, for without wasting words she says, "What man? Name one" (fearful that they will name Essex). Lord Cecil, the

politician, craftily working against Lord Essex, names him as one of those best suited for the job in "This is no slight matter, to keep or lose the island." To this Elizabeth readily agrees, but a bit impatiently, for her next speech is undoubtedly one of irritation: "I ask for one and you name a dozen." Raleigh's suggestion that two expeditions be sent brings her question (in a skeptical tone) of the possibility of finding two who would be willing to work together. Upon Lord Cecil's naming two, Essex, whose indignation has been growing, bursts into the conversation for the first time (strongly and sarcastically). Elizabeth immediately asks his advice (for, of course, she does love him). Essex's angry retort to Lord Cecil makes her realize the undercurrent of intrigue, and she boldly brings the question out into the open (bluntly and concisely) with "In other words, you would rather Knollys and Mountjoy did not go?" In an attempt to profit by the advice of both she says (very matter-of-factly), "Let Vere and Knollys go." But Lord Cecil, finding himself outmaneuvered, frankly tells why Essex named Vere. Angry by this time at what she knows to be rivals bidding for power, she storms at her courtiers in her next speech. With growing irritation, she takes out her venom on the Fool, each "Be quiet" becoming louder and angrier than the last.

In this brief and sketchy analysis of the scene only the most obvious interpretation has been given. As a competent actor playing any of the roles, you will do a great deal of research and study before even attempting to interpret the lines. You will become familiar with Elizabethan England, its life, manners, politics, and court intrigues. Since all the characters actually lived, you will want to know what history has to say about them. It is of primary importance that all the ideas be clear, not only to you but to the audience. Therefore, you will study all the speeches carefully, those of the other characters as well as your own, weighing each word for possible hidden meanings.

The beauty of the language in *Elizabeth the Queen* makes it imperative that the actors speaking the lines have expressive voices. Of what consequence is it to the pianist that he can read perfectly every note of the Emperor Concerto if he has no instrument on which to

play it? Likewise, what does it profit you, the actor, to understand every word of Elizabeth's or Essex's speeches, with all their emotional overtones, if you have a vocal instrument incapable of giving such life and form to this understanding that an audience can share it with you?

That the voice is responsive to training is well known, but that the process takes much time and eternal vigilance, not all young actors realize. From two to three years are required to make a fairly adequate speaking voice, and six years to make an excellent one—six years of daily practice and attention, and the rest of your life to keep it in condition. Chronic colds, sinus afflictions, drinking, and smoking (advertisements to the contrary notwithstanding) all impair the speech mechanism. Since the voice is one of the actor's two mediums of dramatic expression, he cannot afford to neglect or abuse it. For not only must he be heard and understood, but his voice must be capable of reflecting all shades of meaning and emotion. Furthermore, it must be able to stand the strain of long rehearsals and long runs.

What do you bring to the theatre by way of vocal ability? Suppose you start with an inventory. Give a short memorized selection (four to eight lines) and ask the director to criticize it, using the following outline as a guide. Find in this chapter the exercises that will correct the imperfections he lists and practice daily until you have eliminated them.

PERSONAL INVENTORY OF VOICE AND SPEECH

1. Enunciation
    - A. tight upper lip (lips)
    - B. lips spread in a smile (lips)
    - C. hissed s's (tongue and jaw)
    - E. nasality (soft palate)
    - F. slurred speech—caused by thick or inactive tongue (tongue)
2. Pronunciation
    - certain sounds mispronounced (43 sounds)
3. Breathing
    - A. uncontrolled breath—makes voice sound breathy (breathing)
    - B. insufficient breath—affects volume and projection (breathing)

4. Placement
   throaty—should bring tones to lips (lips and projection)
5. Quality
   A. hard—lacks resonance (resonance)
   B. flat or thin—lacks color (resonance and tone)
   C. singsong—lacks rhythm (tempo and rhythm)
6. Interpretation (section on interpretation)
   A. phrasing and subordination
   B. inflection
   C. pitch—too high or too low
   D. tempo—too fast or too slow
   E. projection
   F. volume
   G. rhythm
7. Vitality
   A. listless—affects voice quality (body exercises)
   B. bad posture—affects breathing and projection (posture)

☆☆☆ TRAINING FOR SPEECH IMPROVEMENT

It would be impossible, of course, to give an adequate treatment of voice training in one small section of a book. There are, however, some fundamentals which you should know, and you will improve by following the suggestions in this chapter. As soon as possible, you should take some lessons from a good speech teacher.

There are three phases in your work for speech improvement. First, you will need to acquire good enunciation, which necessitates the training of the organs of speech in agility and precision. Second, you will need to be able to pronounce correctly all the speech sounds of American English. Third, you will want to improve the quality of your voice so that it will be more pleasant and more expressive than before.

In dealing with voice you are dealing with sound which is produced by vibrations in the air. Speech sounds are formed by air which has been expelled from the lungs, usually by strong action of the muscles controlling the ribs and by the diaphragm, a large flat muscle separating the chest from the abdominal cavity. On its way out the breath is

modified by the organs of speech—the vocal cords, the cavities of the upper throat, the mouth, the nose, the tongue, jaw, teeth, lips, cheeks, and the hard and soft palates—and emerges in the form of definite speech sounds. Clear enunciation, correct pronunciation, and resonance depend upon the effective use of these organs of speech. Not all of them can be controlled, but those that can may be trained through the frequent practice of well-planned exercises.

A. Sinus

B. Nasal cavity

C. Hard palate

D. Soft palate

E. Lips

F. Teeth

G. Uvula

H. Tongue

I. Pharynx

J. Epiglottis

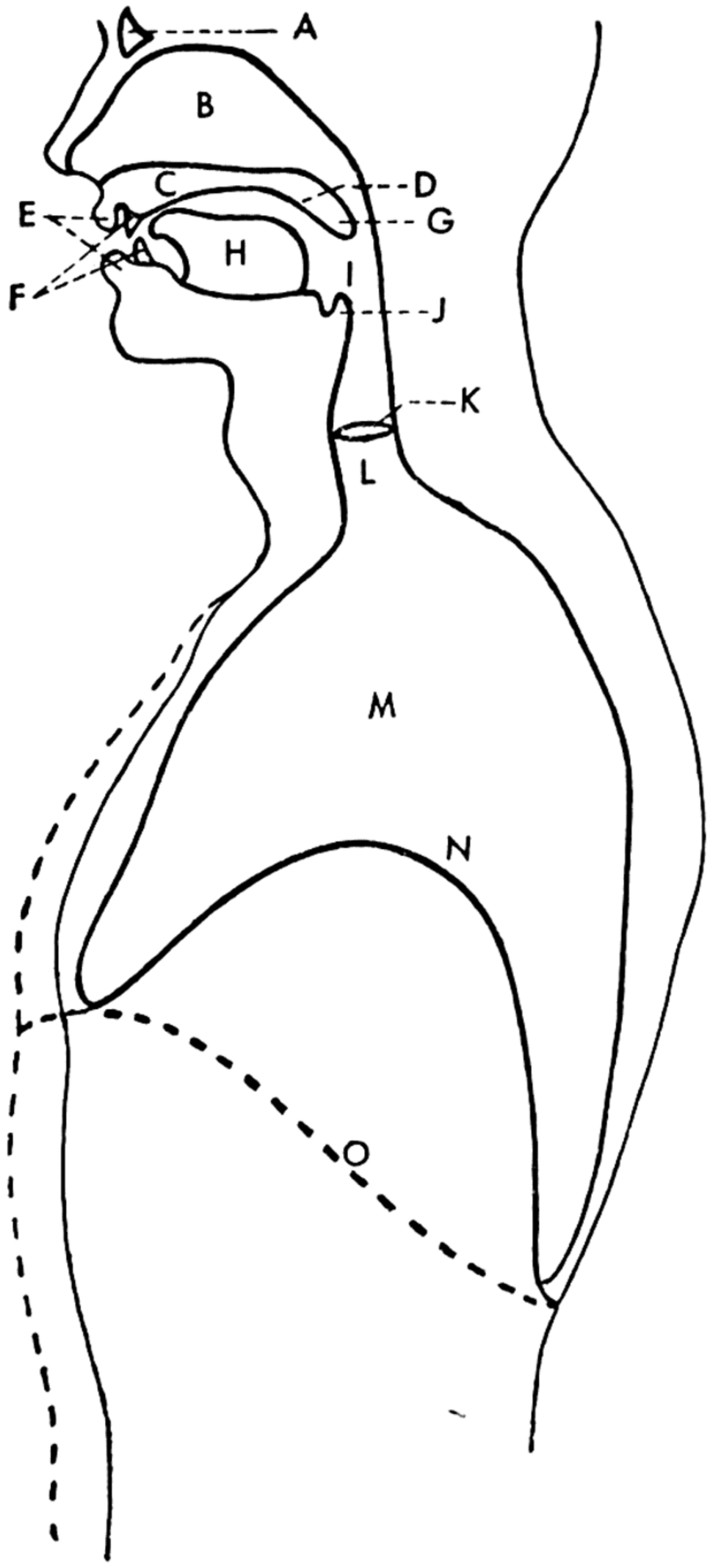
K. Vocal cords

L. Windpipe

M. Lungs

N. Diaphragm in repose

O. Diaphragm on inhalation



RELAXATION Begin all voice work with relaxation exercises. The neck, shoulder, and throat muscles in particular must be relaxed in order to avoid strain on the vocal cords. Review the exercises given in Chapter 6 and add these.

1. Take a deep breath, stretch, yawn, exhale as you relax. Repeat. Whenever your throat feels tense, yawn lazily to relax it—don't cough or try to clear it. Yawn and relax frequently during voice practice to avoid strain.
2. Drop your head forward on your chest, roll it very slowly to the right, to the back, to the left, and forward. Let the mouth open as the head rolls back. Repeat a number of times, then roll it to the left. Keep rolling it around and around until the neck and shoulders are relaxed.
3. Reach as high as you can. Suddenly relax the arms completely, letting them fall limply at the sides.

POSTURE Good posture is vital to proper tone production. Take a correct standing position—back fairly straight with pelvic bones rotated slightly forward, weight well balanced on the balls of your feet a little to the outside, chest high but relaxed. Review exercises in Chapter 6 (page 87.)

BREATHING Many of your vocal difficulties stem from improper breathing habits. If you were criticized for insufficient or uncontrolled breath you will need to work on these exercises particularly.

1. Place your hands on your sides just above the waist, with the thumbs toward the back and the fingers almost touching in front. Breathe, expanding at the sides so that the fingers are many inches apart. The greater the expansion the farther apart the fingers will be.
2. Place one hand a little above the waist in front and center the strength of the breath there. Inhale to a count of five, hold the breath for five counts, exhale slowly and evenly on five counts. Practice while walking.
3. Inhale. Sustain the breath and count "1, 2, 3, 4, 5." Give a firm, sharp attack. Keep increasing the number until you can count to twenty or thirty on one breath, keeping the tones strong and even.
4. Breathe. Explode the breath, saying "ho." Repeat, saying "ho, ho." Repeat, saying "ho, ho, ho." Repeat, saying "ho, ho, ho, ho." Repeat, saying "ho, ho, ho, ho, ho." Be conscious of the action of the diaphragm. Repeat the entire exercise, saying "ha." At the end, take a deep breath and break into uncontrollable laughter. When that breath is exhausted take another and keep on laughing.

ENUNCIATION Active lips, tongue, jaw, and soft palate are necessary if you are to have speech that is clear and a voice quality that is pleasing. All these organs are trainable.

Exercises for lips, tongue, jaw, and soft palate

The **lips** should be able to spread in a smile, also to round, and to protrude.

1. Blow out an imaginary candle, focusing the breath at the lips.
2. Spread the lips in a smile for ēē, round and close them for o͞o, ēē-o͞o ēē-o͞o ēē-o͞o. Open the mouth wide with lips round for äh, close them halfway, keeping them round for a̤w, äh-a̤w, äh-a̤w äh-a̤w.

The **tongue** should be active at the tip, at the middle, at the back. It should be able to lengthen and point, or spread and thicken. It should be able to flip agilely at the tip or lie relaxed and troughed in the bottom of the mouth.

1. Point the tongue straight out of the mouth, making it long, thin, and pointed. Pull it back and spread it behind the upper teeth so that it is spread from cheek to cheek. Repeat several times, using a mirror.
2. Relax tongue in the bottom of the mouth; trough it, with sides curling up. If this is impossible at first, hold it down with a pencil. This relaxed, troughed position is correct for making final "r" as in "weather." It will prevent you from overemphasizing the "r."
3. Practice saying the following:
   Tiny Tilly toddled toward the lily pond.
   lällery, lŏllery, lĭllery, lălery lo͞o (distinguish among the vowels).

The flexibility of the lower **jaw** is necessary for a rich tone quality. Tight jaws have a tendency to harden the tones and to interfere with crisp enunciation.

1. Let your head fall forward on your chest; lift it slowly up and back, letting the jaw remain loose. Repeat slowly.
2. Waggle the jaw from side to side gently.

An active **soft palate** is required in the production of the three nasal sounds—m, n, and ng. You make these sounds by lowering the

soft palate and allowing the breath to pass freely into the resonating chambers of mouth, nose, and throat, which act as a sounding board, adding richness to tones. Any obstructions in the nasal passages prevent correct production of these sounds and the voice is said to be nasal (positive nasality). Such obstructions need to be removed. If, however, there is no physical defect, then the nasality is caused by an inactive soft palate which allows the air to escape through the nose and mouth at the same time, thus nasalizing all the sounds (negative nasality). You can correct this lazy habit by practicing the soft palate exercises.

1. Pronounce "ah" strongly, watching in a mirror the action of the soft palate. It should rise against the back wall of the throat. Then relax the soft palate and send the air through the nose by pronouncing "ng." Repeat äh-ng äh-ng äh-ng
2. You can increase resonance by humming.
   Hum softly and musically, then vary the pitch.
   Pronounce m—n (m vibrates at the lips; open the mouth slightly and place the tongue behind the upper teeth for n).
3. Give these sentences, prolonging the nasal sounds:
   A drum! a drum! Macbeth doth come.
   Calm and smooth like music murmuring.

FORWARD PLACEMENT Tones that are tipped off the lips will carry better than those that are not, and will cause less strain on the throat and vocal cords. Think of the breath as coming from the region of the diaphragm and flowing through a clear channel to the lips, with no obstructions along the way. Talk *through* the throat, not *with* it. Keep the tones at the lips in these exercises. Assume good posture with weight well forward.

1. Warm weather and warm water will work wonders. (Do not overpronounce the r's. Syllabify water correctly—wä′tẽr.)
2. Thirteen thick thorns and thirty thistles. (The tip of the tongue should be very active. Pronounce ir as ẽ.)
3. The earthworm works early. (The ẽ sound is identical in earth, works, and early.)

Exercises for voice projection

Imagine that there is a small box on the floor a few feet in front of you. Pronounce "warm," tossing it into the box by holding the vowel and thinking of the tone as describing a circle. Send the tone up and over. Move the box to the back of a small room; repeat "warm," making this larger audience hear. Use more force, hold the vowel longer, make the circle in the voice larger, hold the "m" a little. Move the box to the back of a large theatre, making the entire audience hear. Retain the same rich quality of voice, use still greater diaphragmatic force, hold the vowel longer, and make the inflection still greater as you repeat "warm." Keep a relaxed throat; yawn at intervals if necessary. Be sure that the power comes from the region of the diaphragm and that the tones are centered at the lips.



Repeat, using the word "halt." Enunciate the "t" clearly but do not allow the word to become "halta." A sharp, strong release is required.

In order to accomplish results you must be systematic and regular in speech practice as in body exercises. Here is a simple routine requiring but a few minutes. You can vary it by substituting other exercises from the chapter for the ones given here. A little work every day is better than a longer period once a week. Don't hurry. Let every sound you utter be your best. Add to this routine a daily reading aloud of poetry and well-written prose, working for tone color and expression.

A DAILY ROUTINE FOR SPEECH PRACTICE

Aim toward a speech that is neither slovenly nor too precise, that is easily understood and pleasing in tone quality.

I. Relaxation
   - A. Stretch, yawn, relax. Repeat.
   - B. Drop the head on the chest. Roll it lazily around with the jaw relaxed.

II. Posture
   - A. Stand erect and very tall, with plenty of room between the ribs.

B. Feet should be pointed straight in front and about three inches apart.
C. Rise on toes and settle down gently on heels, keeping the weight well forward.

III. Breathing
A. Place the hands on the ribs at the sides just above the waist. Inhale—pushing the hands out. Exhale. Repeat. (Do not raise the chest.)
B. Place the hands at the diaphragm, just above the waist, one in front, one in back.
Push the hands apart by breathing. Inhale, exhale. Repeat.

IV. Exercises for agility of the speech organs
A. Lips.
1. Bite the lips and the tip of the tongue a little to make them sensitive. Blow the breath through the lips, making them vibrate. Bbbbbbb.
2. Vibrate the lips by saying Bumble-bee-mum.
Bumble-bee-mum, bbbb; Bumble-bee-mum, bbbb; Bumble-bee-mum, bbbb. Bbbbbbb.

B. Tongue
1. Separate the lips and teeth an inch.
Flip the tip of the tongue *up* behind the upper teeth, *down* behind the lower teeth, up and down quickly saying lĭ, lĭ, lĭ, lĭ.
2. Trill—prrrrrr.

C. Jaw
1. Pronounce ēē with a smiling mouth position.
Drop your jaw and say äh. ēē-äh. Repeat.
2. Read any sentence and after every word drop the mouth open so that it is possible to insert two fingers between the teeth. Do not overdo this exercise.

D. Soft palate
1. Pronounce "hung ēē." Repeat. (Make two separate syllables.)
2. Pronounce "hum-nome-ring."
Keep repeating until the sound sings through the resonators. Don't force it—let it float.
"Hum-nome-ring; hum-nome-ring; hum-nome-ring."

PRONUNCIATION Correct pronunciation depends upon the accurate production of all the speech sounds, the proper division of words into syllables, and the correct placing of accents. Recognition of the different lengths of the vowels is also essential to clarity and rhythm.

Speech sounds are divided into two classes, vowels and consonants. A **vowel** is a voiced sound we make by allowing the breath stream to pass through the mouth unobstructed but modified by the shape of the mouth and the position of the tongue. There are twelve pure vowels, that is, those made with a single mouth and tongue position.

There are six diphthongs. A **diphthong** is a combination of two pure vowels. It is a glide sound, with the tongue starting in the position for one vowel and moving immediately toward another vowel position, which it does not necessarily reach.

The sounds as recorded in the chart opposite are such as occur in accented syllables. When ā and ō occur in unaccented syllables they are pure vowels, since the time for uttering them is too short to allow for the second sound. All other vowels occurring in unaccented syllables change in one of two ways—either they retain approximately the same sound but with the time of pronunciation shortened (the dictionary records this as a suspended bar ⊥), or else the neutral sound ə is substituted for the vowel. For all practical purposes ə is pronounced like ŭ shortened, or like the final ȧ in sofȧ. It is so brief that it is sometimes described as a vowel murmur. In some unaccented syllables the vowel is omitted altogether.

Care should be observed not to overpronounce unaccented syllables, since that makes speech stilted and destroys the rhythm. Weak, or unstressed, forms of many words are used in connected speech. *The* is pronounced *th*ə before a consonant (thə table), and *th*ē before a vowel (thē apple), and for emphasis. A is ə before a consonant (ə table), and ā only for emphasis; before a vowel it becomes *an* (an apple). While slighting unaccented syllables, avoid any slovenliness which might make your speech difficult to understand.

A **consonant** is a sound we make by obstructing the breath stream somewhere in the mouth. It is necessary to know where this interrup-

AMERICAN SPEECH SOUNDS*

FRONT VOWELS — IPA

1. ē — ēve [i]
2. ĭ — ĭt [ɪ]
3. ĕ — ĕnd [ɛ]
4. ă — ăt [æ]
5. â — âsk [a]

BACK VOWELS

6. ä — äh [ɑ]
7. ŏ — ŏdd [ɒ]
8. a̤ — a̤ll [ɔ]
9. o͝o — fo͝ot [ʊ]
10. o͞o — bo͞ot [u]

MIDDLE VOWELS

11. ẽ — ẽarth [ɜ]
12. ŭ — ŭp [ʌ]

DIPHTHONGS ENDING IN ĭ

13. ā — āte ĕĭ [eɪ]
14. ī — īce âī [aɪ]
15. oi — oil a̤ĭ [ɔɪ]

DIPHTHONGS ENDING IN o͝o

16. ou — out äo͝o [ɑʊ]
17. ō — ōld o̤o͝o [oʊ]

DIPHTHONG ENDING IN o͝o

18. ū — cūbe ĭo͞o [ɪu]

LIP CONSONANTS

19. p — pat (breath)
20. b — boy (voice)
21. m — mum (nasality)
22. hw — what [ʍ] (breath)
23. w — went (voice)

LIP AND TEETH CONSONANTS

24. f — fan (breath)
25. v — vain (voice)

TEETH CONSONANTS

26. th — think [θ] (breath)
27. ~~th~~ — ~~th~~en [ð] (voice)

TEETH-RIDGE CONSONANTS

28. t — tea (breath)
29. d — did (voice)
30. n — none (nasality)
31. l — lace (clear)
    l — tall (dark) [ɬ]

PARTLY TEETH-RIDGE AND PARTLY HARD PALATE CONSONANTS

32. s — sun (breath)
33. z — zone (voice)
34. r — red (voice)
35. sh — shall [ʃ] (breath)
36. zh — azure [ʒ] (voice)
37. ch — church [tʃ] (breath)
38. j — just [dʒ] (voice)

HARD PALATE CONSONANT

39. y — yet [j] (voice)

SOFT PALATE CONSONANTS

40. k — kite (breath)
41. g — go (voice)
42. ng — king [ŋ] (nasality)

GLOTTIS CONSONANT

43. h — he (breath)

* Grace Barnes, *General American Speech Sounds*. D. C. Heath and Company, 1946.

tion takes place and also the manner in which the breath is released. Most consonants come in pairs, the position of the speech organs being identical for both. One, however, is made with breath only and the other is made with voice, that is, with a vibration of the vocal cords. These pairs are bracketed in the chart on page 121. Consonants are divided into five classes—plosives, nasals, laterals, fricatives, and affricatives—according to how they are made. There are twenty-five consonants.

You should be able to produce all the American speech sounds correctly. If there are any that you do not pronounce properly, drill especially on these. You will need to learn the diacritical markings so that you can use the dictionary easily. Since you will want to study foreign languages later, it would be well to become familiar also with the phonetic symbols of the International Phonetic Alphabet—I.P.A. These will be found in brackets after the key words in the chart. Where no symbol is given it is the same as that of the regular alphabet. The diacritical markings used here are those found in *Webster's Collegiate Dictionary*, Fifth Edition. The International Phonetic Alphabet symbols are those found in *A Pronouncing Dictionary of American English* by Kenyon and Knott.

☆☆☆ THE VOICE AS AN ACTING MEDIUM

So far in this chapter you have been concerned with the mechanics of speech; now you are ready to use your voice as an instrument of dramatic expression. A person speaks in order to communicate ideas to someone else. But, speech may be clear and completely understandable and still not always convey the intended meaning. Just as some people are unable to show an emotion by bodily reactions, so others are unable to express vocally what they think and feel. To learn the technique of doing this is your second problem in projection.

TONE When you meet and talk with a person for the first time—in applying for a position, for instance—you are very apt to judge him, unconsciously, perhaps, by his tone of voice. You decide

that he is kindly, or gruff, or humorous, and you respond accordingly. So expressive of one's personality is the habitual tone of his voice that ideas and feeling will be conveyed even though words are lost.

If you have any doubt as to the power of tone to influence reactions, try the following experiments. Tell your dog in an angry voice that he is the nicest, brightest, most beautiful dog you know and see his tail slink between his legs. Then in your pleasantest tones tell him what an ugly, good-for-nothing creature he is and watch him wag his tail.

People, too, will respond more quickly to the tone of your voice than to actual words. On your next shopping tour, try asking a clerk for something, using polite language but an unfriendly tone. Approach another with the same request, expressed this time in the same words but with a gracious, courteous tone. The reactions of both clerks will not only teach you the importance of your tone of voice, but in addition will give you a valuable lesson in human relations. A smile in the voice works miracles, for people usually respond in kind.

Anger, fatigue, happiness, fear—in fact, all emotions—can be projected more strongly by tone than by words. Such simple exercises as the following will give you practice in registering emotions and moods through tone.

Exercises for tone quality

Words

Work in groups of five. Each group will select one of the following words; each individual in the group will give it a different interpretation according to his character and mood.

yes	tomorrow	did you
perhaps	don't	so
no	scared	I
never	please	good
ha	sorry	tell me
go	clever	guess
well	really	I do
oh	why	possibly
see	come here	help

Suggested emotions or moods

kindness	embarrassment	sarcasm
pleading	gaiety	amusement
bashfulness	sadness	fright
coquetry	relief	nonchalance
stubbornness	command	irritability
questioning	disappointment	helplessness
pride	suspicion	resentment
laziness	innocence	fatigue
hesitation	doubt	remorse
amazement	insolence	surprise

Characters

Create characters to whom these emotional states are habitual and give an appropriate sentence in a tone which reveals both the general characteristics and the present mood of each one:

A person who is (1) excited and rather hysterical, (2) shrewish and frequently angry, (3) inclined to laugh uncontrollably, (4) tense, nervous, and tending to talk too much, (5) tired and listless, (6) cheerful and energetic, (7) discouraged and pessimistic, (8) calm and relaxed, (9) frightened and panicky, (10) angry and noisy, (11) mischievous and prankish, (12) suspicious and fearful, (13), romantic and affected, (14) whining and self-pitying, (15) triumphant and boastful.

Scenes

Work in groups of three. Each group will select one of the following sentences; each individual in the group will give it a different interpretation according to the character and situation which he has created.

(1) Good morning, are you the piano tuner? (2) I don't believe a word of it. (3) I don't understand. (4) We can't fail—can we? (5) It's raining. (6) I don't blame you. (7) So that's that. (8) Did you say Friday? (9) Who? Me? (10) You call that good? (11) Someone is coming. (12) Do you know to whom you are speaking? (13) He didn't mean to. (14) Where are you going? (15) Which way?

EXAMPLE: (1) Good morning, are you the piano tuner?

(a) A young pianist walks onto the theatre stage where he wishes to rehearse. He is tense and

nervous as he says, "Good morning, are you the piano tuner?"

(b) A young girl goes to the door in answer to the bell. She is gay and flirtatious as she asks the question.

(c) A nearsighted old person is seated in his living room, when someone enters. He is cross and fussy.

Your actions should make clear the answers to these questions: Is the person a piano tuner? Does he answer your question? What is his reaction? Why do you react as you do?

Sound and Color

An expressive voice takes on the emotional coloring of the words, often reproducing the sounds they describe. The actor augments with tone what the author has suggested with words. Give the following words with tone color.

yelp	buzz	plop
crunch	squirm	tinkle
bang	jog	swish
rustle	twist	whir
sputter	snip	dull
roar	pelt	thin
crackle	saunter	harsh
whimper	cackle	weird
grunt	jerk	flat
puff	whine	clammy
hum	whinny	wild
chug	chuckle	sullen
wheeze	coo	limp

Vocal responses which can be developed to express or intensify a character's mood are: laughs, chuckles, shrieks, screams, gurgles, snickers, sneers, coughs, wheezes, grunts, groans, humming, panting, sobbing, audible breathing.

PRINCIPLES OF INTERPRETATION

In working for projection through the body, you found that often the emotional impulse was sufficient to create the right

bodily response. This is equally true of voice. If you really understand the thought of the passage and are experiencing the emotion it calls forth, your interpretation of the speeches will often be spontaneously right. But, unfortunately, this cannot always be relied upon, so it is necessary for you to learn the underlying principles of interpretation in order to employ them consciously and effectively.

While it is best to try the emotional approach first, since it will give naturalness to your reading of lines, you will always go back and check what you have done, working out those speeches that were faulty by applying proven principles.

Grouping and Phrasing

Ideas, in order to be understood easily, must be conveyed by speech that is distinctly heard and lines that are intelligently phrased. Words must be grouped to show their proper relation to one another. An entire sentence is a single thought, but within the sentence are smaller units, some more important than others, but all a part of the whole. Sometimes the punctuation will help you to determine relationships, but the only infallible guide is the sense, or meaning.

Do you agree with the phrasing as indicated in this speech from Richard II (v, 2)?

YORK. As in the theatre, the eyes of men, ∨
After a well-grac'd actor leaves the stage, ∨
Are idly bent on him that enters next,
Thinking his prattle to be tedious; ∨
Even so, ∨ or with much more contempt, men's eyes
Did scowl on gentle Richard: ∨ no man cried, God save him; ∨
No joyful tongue gave him his welcome home. ∨

Subordination, Coordination, Emphasis

The groups which carry the main idea we usually make prominent by saying them more slowly, more forcefully, and often louder. Those that explain or qualify we make less important, or subordinate, by

saying them faster, in a lower tone, and, in some cases, practically "throwing them away." Coordinating ideas, being of equal importance, are given equal vocal prominence. In the above selection the main idea is in the clause, "men's eyes did scowl on gentle Richard." Number the other thought groups in order of importance.

Within each unit there are some words which must be heard and understood if the meaning of the entire passage is not to be lost. These words are brought into prominence by emphasis. Words or phrases may be emphasized in a number of ways: by force, inflection, pause, rate, pitch, or tone color. The author states his new idea; this is important, so it is emphasized. But when it is repeated it is no longer new or important, so it is subordinated, as are those ideas which are implied. The words *and, but, the, a, an,* as well as *on the other hand* and similar words and expressions which convey no real thought, may be slighted.

ELEMENTS OF VOICE In common with all sound, voice has four elements—quality, force, rate, and pitch. You will need to know the particular nature of each in order to work intelligently for variety and contrast in interpretation.

You have already dealt with **quality** of tone earlier in this chapter, noting that it best conveys the emotion or mood.

Force

Force relates to **volume,** to **attack,** and to **intensity.** The relative importance of a person's thoughts can be expressed by the intensity of utterance as well as the amount of tone used. It is possible to change the meaning of a sentence completely by the forceful emphasis of different words. Read this sentence five times, shifting the emphasis each time.

DID John tell you that? (I know you said so, but did he really?)
Did JOHN tell you that? (Or was it someone else?)
Did John TELL you that? (Or did you just infer it?)
Did John tell YOU that? (Or did he tell someone else?)

Did John tell you THAT? (Or something different?)

Increase in volume and intensity gives the effect of vigor and determination, or shows progressively mounting emotion. A gradual decrease in volume gives an impression of weakness or futility.

Rate

Rate, or time, relates to rate of speed, to pause, and to quantity. It is an integral element of speech as it is of music, and is one of the revealing forms of emotion.

A rapid **rate** of speech is associated with the go-getter, the salesman, and with youthful or with nervous types. It may express happiness, excitement, anger, or tension. Very slow, deliberate speech is that of serious-minded or slow thinkers. It may show deep thought, reverence, sorrow, or doubt. Nothing more strongly conveys an impression of poise and assurance than carefully timed, even, controlled speech—neither too fast nor too slow. This is the speech to cultivate for your own. It should be slow enough to be clear and understandable, and fast enough to be interesting. Important ideas are given more time; less important ones are spoken more rapidly. Phrasing, grouping, co-ordination, and subordination are all time elements.

Pause in speech corresponds to the rest in music, and to space in design. Sometimes a pause will best give prominence to a word or idea. A pause before a word calls attention to it; a pause after a word reinforces it. Suspense and tension can be built up in a scene by an expert use of dramatic pause.

Comedy effects are produced by skillfully timed pauses. Learning to "take laughs" requires experience with many different kinds of audiences and an almost uncanny sense of timing in order for one to resume speaking at exactly the right moment. Properly timed pauses are also a part of good grouping and phrasing.

Quantity, the third element of time, means duration, or the length of time required to voice the sound. There are long and short sounds, syllables, and words. Compare the two a's in *arm* and *cat*, the first two syllables in *va ca tion*, and the words *blow* and *flit*. Long vowels

are most easily prolonged for projection. Attention should be given to the full pronunciation of accented syllables and the subordination of unaccented ones to preserve the rhythm of speech.

Pitch

Pitch is closely allied to tone, since both are governed to an extent by emotion. There are three elements in pitch which must be considered: key, step, and inflection. The **key** is the tone level of the voice and is what is usually meant when pitch is mentioned. A high pitch, while in some instances due to physical causes, is more often the result of tension or emotional upset. In dramatic use, high pitch may indicate anger, excitement, or any number of similar emotions. A medium pitch usually indicates poise and control. A low pitch may express pathos, despair, or tragedy. A fairly low pitch and slow tempo are commanding. A change of key, or tone level, is one of the most effective ways of showing a change in mood or idea.

Step relates to the range in pitch which a voice may have. A wide range expresses interest, enthusiasm, and vitality; a small range sullenness, sorrow, boredom, or little intelligence. A monotone speaks on one tone level, having no range.

Inflection is a slide or glide from one tone level to another. Questions are asked with an upward inflection. A movement downward gives an impression of determination and finality. A combination of the two, which is called a circumflex movement, expresses doubt, sarcasm, or innuendo. Iago's speech, page 138, illustrates the dramatic use of inflection. Pitch is employed effectively for cutting in and topping speeches, both of which require a decisive attack, force, and successively higher tone levels.

RHYTHM Throughout nature there is evidence of rhythm—in the beat of the surf, the rise and fall of the tides, the return of the seasons, the beat of your heart, breathing, and countless other natural occurrences. Rhythm is pulse; it is rise and fall, attack and release, and recurrent tensions and relaxations of muscular movement. Rhythm is an inner quality—a pattern, a design—most easily recog-

nized in music and poetry, but inherent in all the arts. Good prose, as well as poetry, is rhythmic. There is a characteristic rhythm to each sport, to many occupations, to different languages. Each individual has a distinct rhythm of his own which is revealed in his actions and his voice, and which is the product of heredity and environment.

Mary Austin, in her book on American rhythms, calls attention to some that are the outgrowth of our living and so are an unconscious part of us.

As the pioneer track made westward-flowing patterns, the rhythm of horse-back riding, of a rise and fall distinctively of the American continent, superseded the foot pace. Now and then one picks it up in the work of Vachel Lindsay and Carl Sandburg, and not only the saddle jog, but the unintermittent cluck and roll of the Overland Flyer. . . . [Lincoln in his Gettysburg Address] fell unconsciously into the stride of one walking a woodland path with an ax on his shoulder,

> It is rather for us
> To be here dedicated to the great task
> Remaining before us;
> That from these honored dead we take
> Increased devotion to that cause
> For which they gave the last full measure of devotion.

Thus the railsplitter arrives at his goal with the upswing and the down-stroke:

> That government of the people
> By the people
> For the people
> Shall not perish from the earth!

And the ax comes to rest on the chopping log while a new length is measured.*

Pause is an element in rhythm—pause not only in speech but in bodily movement as well. The perfect integration of speech and movement makes a pleasing rhythmic pattern. One feels the swing of rhythm in walking, running, singing, and dancing.

Don't confuse rhythm with tempo, although the two work in con-

* Mary Austin, *The American Rhythm*. Houghton Mifflin Company. Copyright, 1930.

junction. Tempo is speed—fast or slow. Rhythm deals with the regularity of the recurring beats. If the distance between the beats is short, you will feel that there is greater speed than when the distance is greater.

A walk may be very fast but unrhythmic, because the person is taking uneven steps and never repeating the same pattern. As an actor you will use such a walk to indicate confusion and lack of poise. A controlled, graceful, effortless walk is rhythmic.

VARIETY AND CONTRAST To make your character interesting, to reveal the numerous facets of his personality, and to interpret fully the plot of the play, you will need to work constantly for variety in your speeches.

Every character will have his own tone quality, force, tempo, and pitch. Radiating, extrovert persons will tend to have rich, booming tones, vigor and force, deliberate timing, and a low pitch. Introverts may have thin tones, little force, and whining or weak voices. An unrepressed person will display a wider range in all these qualities; one more inhibited will have less range.

Very attractive qualities may become tiresome if unrelieved by occasional contrast with their opposites. In playing a very pleasant person, look for places in the script where he can logically show a bit of temper. When playing a grouchy character, find times when he can be at least reasonably agreeable. Besides heightening suspense and so holding the audience interest, this will make the character more true to life. Unless monotony is the keynote of the character, speech and movement patterns will vary from scene to scene, from speech to speech, and within the speeches themselves. Every phrase has distinct qualities of its own; every new idea causes a change in one of the speech elements. Many of these changes will, and should, occur naturally if you have a thorough understanding of the meaning of the lines and are able to assume the mood of the character. When they do not, you can always work them out by analysis and experimentation.

DIALECTS Since all beginning voice work can most profitably be devoted to the improvement of your own voice and speech, no practice in dialects is given. Your first aim is to make your own speech clear, accurate, and pleasant. Not all the characters you play will call for perfect speech, but you should be able to assume peculiarities at will. As a versatile actor you will later wish to learn dialects, but this is advanced work and should not be undertaken until good speech has become habitual.

It is often difficult, after working on a role which requires a dialect or speech eccentricities, to keep from retaining some of the inflections or mispronunciations. As soon as you have finished playing a part which requires such imperfections, make it a point to eliminate every trace of them from your own speech. You may find this harder to do than you imagine, but it is important that you do it.

IMPROVISATIONS While apparently acted upon the spur of the moment, improvisations depend for their effectiveness upon the observance of a few definite rules. Each character must have one or two very pronounced traits which will be revealed in his actions and his manner of speaking, as well as in the actual words that he speaks. Movement and business should be created as freely as they are when a role is being developed. A general sequence of incidents and conflicts should be decided upon, all progressing toward a climax which may or may not have been settled in advance. No dialogue should be written.

This is the old Commedia dell' Arte technique as developed by strolling players in the sixteenth century in Italy. Only the outline or "scenario" was traced, the rest being entrusted to the improvisation of the actors. The plots were often taken from stories and plays, but the dialogue was improvised each time by the actors and always included jokes and gossip of local interest. Because the Commedia dell' Arte characters appear in so many plays you should be familiar with their individual characteristics. The principal characters were Arlecchino, Pantalone, Pulcinella, Scaramuccia, Brighella, Capitano, and Dottore. Many variations were made on each of them.



COMMEDIA DELL' ARTE

Harlequin *Pierrot* *Pierrette or Columbine*

Pantalone was portrayed as an old father, niggardly, gullible, and garrulous. Dottore, a verbose, comic doctor, was his frequent companion. Large-nosed Pulcinella, who became Punch in England, was played as a mixture of villainy and stupidity. Capitano was a boastful, cowardly Spanish captain, long-nosed, round-eyed, and grotesque. Scaramuccia, or Scaramouch, was a more romantic captain.

Brighella was villainous, cruel, cynical, witty, and self-seeking. Arlecchino, or Harlequin as he was known in France, was clever, witty, and keen but given to cheating and trickery. Another character, Pagliaccio or Pedrolino, the French Pierrot, was lovelorn and moody, a singer of sad songs, and often a dancer. Still another, Columbine, is really a character from a more modern type of comedy than the Commedia dell' Arte. Through the years, however, she has been more and more included with the latter, possibly through her identification with the character of Pierrette, as a companion for Pierrot in the French version. She is pretty, pert, and flirtatious; usually a servant, sometimes a dancer.

Create characters as definite as these in the following improvisations.

Reacting to an imagined person or group

Assemble the ideas for a speech of about one paragraph for one of the following characters (or one of your own choice) and give it with an appropriate voice, taking into consideration quality, pitch, rate, volume, and inflection. Do not write the scene, but create the character, visualize the situation, and imagine your fellow actors. Plan the scene so that you build to a definite climax and finish. It may be helpful to prearrange a tag line to which you can build.

Be (1) a gym instructor or dance teacher directing a group in a game, exercises, or a dance, (2) a food demonstrator in a store, (3) a mother giving last-minute advice to a child as he leaves for a party, (4) a movie director giving directions to a group of extras for a definite scene, (5) an auctioneer selling antiques to an indifferent audience.

Reacting to one person

In these scenes you are to improvise dialogue and business, responding to what your partner does and says. He is, of course, improvising in response to you. Eye contact is important. Take a few minutes to assume the mood of the character and to sense the situation, then keep the scene moving spiritedly to a climax and a conclusion.

EXAMPLE: A hotheaded person, A, is questioned about a check by B, who is calm and poised.

A's gestures and movements are quick, jerky, and numerous, showing that he is excited and angry. B's gestures are few and simple, and he has little body movement, thus registering poise and self-control.

As A becomes increasingly angry his voice becomes more shrill. As B becomes increasingly calm his voice lowers in pitch.

A: I've never been so insulted in my life!
B: I merely asked if you had seen the check.
A: But you implied that I had taken it!
B: I really didn't—I merely asked—
A: You know you did—why deny it?
B: Aren't you being a little hasty? I—
A: Hasty? When you stand there and accuse me of stealing?
B: Oh, take it easy; it's not that important.
A: Important! I'll have you know that I'll not be called a thief! I won't take that from anyone!
(He storms out, or knocks B down, or becomes hysterical, or concludes with any other suitable reaction).

After giving the scene with words, repeat it in pantomime. In like manner create business and dialogue for the following characters, who in each instance should be opposite types.

(1) A stern employer interviews a self-conscious stenographer applying for her first job. (2) A political candidate who has definite ideas about running his campaign discusses them with his manager, who has a completely opposite plan.(3) Two people with opposite ideas of where to go

and what to do plan a trip. (4) A boy or girl, wanting the family car for a very special occasion, tries to get Father, who is out of sorts, to give his consent. (5) A mother and daughter having opposing ideas discuss the way to make the daughter's new dress.

Reacting to a group of people

After learning to respond to a single character, expand your range to include a group. In each of the following scenes one person is the center of interest, and he is responsible for keeping the scene moving. Every member of the group must show a distinctive, dominant characteristic in speeches, movement, and business. Decide on that characteristic, then devise body attitudes, movements, and gestures that will project it to the audience. Have at least one mannerism, not your own, that will help to make this clear. Decide upon a voice quality and a manner of speaking which will project this same characteristic. In each scene build to a strong, definite climax.

1. A group of art students is being toured through an art gallery by a guide who explains each of the pictures. Most of his information is incorrect, and the students feel the necessity for setting him right.
2. Accompanied by a friend, a mother (or father), whose son has been seriously hurt in an accident, rushes into the reception room of a hospital. The doctor, nurses, and friend try to calm the parent, but permission to see the child is denied. (Build to a strong climax.)
3. Just before show time the manager of a small theatre comes backstage to tell a vaudeville troupe that they are being dismissed after this performance. They try to convince him that they must continue. (Each one reacts to the news in a different way.)
4. A host (or hostess) stands at the door as his guests depart and responds to their words of appreciation for a successful party. Each person will show a different degree of pleasure and expressiveness.
5. The family has just acquired a new station wagon. Father would like to take some of his friends on a fishing trip, but all the children are determined to go camping. They present their arguments, each one having a different method of persuasion. Mother may or may not remain neutral.

SELECTIONS FOR INTERPRETATION

In the following selections you can employ the voice techniques which you have learned. Although special emphases are indicated, they do not exhaust the interpretive possibilities in the selection.

Contrast in volume, stage whispers

THE DRAPER. Hello! Master Pierre!

GUILLEMETTE. (*Laying her finger on her lips.*) Oh, sir, if you have anything to say, for mercy's sake speak lower!

THE DRAPER. God keep you, mistress!

GUILLEMETTE. Oh, not so loud!

THE DRAPER. (*Astonished and puzzled.*) Huh? What's the matter?

GUILLEMETTE. (*Feigning amazement.*) Bless my soul!

Master Pierre Patelin—ANONYMOUS

Calling off-stage, sharp changes in volume and pitch

PRUE FORESIGHT *is in her room with the door locked.* THE NURSE *is trying to rouse her.*

NURSE. Miss! Miss! Miss Prue!—mercy on me, marry and amen!—Why what's become of the child? Why, miss? Miss Foresight!—Sure, she has locked herself up in her chamber, and gone to sleep, or to prayers. —Miss! miss! —open the door, miss! Od's my life! I'll come in the back way.

Love For Love—WILLIAM CONGREVE

Fast cues, varied inflection, topping, building to a climax, exit on a line

LADY FANCIFUL *is intent upon leaving* LADY BRUTE *without having the latter follow her.*

LADY FANCIFUL. (*Going.*) Nay, you sha'n't go one step out of the room.

LADY BRUTE. Indeed I'll wait upon you down.

LADY FANCIFUL. No, sweet Lady Brute; you know I swoon at Ceremony.

LADY BRUTE. Pray give me leave.

LADY FANCIFUL. You know I won't.
LADY BRUTE. Indeed I must.
LADY FANCIFUL. Indeed you sha'n't.
LADY BRUTE. Indeed I will.
LADY FANCIFUL. Indeed you sha'n't.
LADY BRUTE. Indeed I will.
LADY FANCIFUL. Indeed you sha'n't. Indeed, Indeed, Indeed you sha'n't.
(*Exit* LADY FANCIFUL *running.* LADY BRUTE *follows.*)

The Provok'd Wife—JOHN VANBRUGH

Insinuation through vocal inflection

IAGO *in his speech plants suspicion in* OTHELLO'S *mind not by his words but by vocal insinuation as his voice takes on inflections filled with villainous intent.*

IAGO. Did Michael Cassio, when you woo'd my lady,
Know of your love?
OTHELLO. He did, from first to last: why dost thou ask?
IAGO. But for the satisfaction of my thought;
No further harm.
OTHELLO. Why of thy thought, Iago?
IAGO. I did not think he had been acquainted with her.
OTHELLO. O! yes; and went between us very oft.
IAGO. Indeed!
OTHELLO. Indeed! ay, indeed; discern'st thou aught in that?
Is he not honest?
IAGO. Honest, my lord?
OTHELLO. Honest! ay, honest.
IAGO. My lord, for aught I know.
OTHELLO. What dost thou think?
IAGO. Think, my lord!
OTHELLO. Think, my lord! By heaven, he echoes me—

Othello (III, 3)—WILLIAM SHAKESPEARE

Vigor, volume, inflection, mood, building to a climax

OLIVIA. Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.

VIOLA. I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love;
And let your fervour, like my master's, be
Placed in contempt! Farewell, fair cruelty.

(*Exit.*)

Twelfth Night (I, 5)—WILLIAM SHAKESPEARE

Positions of equal importance for conversation, eye contact, exact timing, tag line

COX. Between you and me, I'm rather partial to this house.

BOX. So am I—I begin to feel quite at home in it.

COX. Everything so clean and comfortable—

BOX. And I'm sure the mistress of it, from what I have seen of her, is very anxious to please.

COX. So she is—and I vote, Box, that we stick by her.

BOX. Agreed! There's my hand upon it—join but yours—agree that the house is big enough to hold us both, then Box—

COX. And Cox—

BOTH. Are satisfied.

(*Curtain.*)

Box and Cox—JOHN MADDISON MORTON

CHAPTER HIGHLIGHTS

Personal inventory of voice and speech
Exercises for speech improvement
Enunciation

Pronunciation
Tone quality
A Daily Routine for Speech Practice
Principles of interpretation
Improvisations
Selections for interpretation

Eight

MIND AND SPIRIT ☆☆☆

The art of acting is unique in that the actor is at the same time both the performer and the instrument of the performance. While being a distinct character as far as the audience is concerned, he must at all times, as himself, be watching and in control of that character. While being himself, he must at the same time be someone else, that is, the character. This dual role, which was mentioned earlier, makes acting probably the most difficult and least tangible of all the arts.

☆☆☆ PERSONALITY DEVELOPMENT

In training for acting the greatest emphasis is laid, quite naturally, upon the creation of the stage character. But at some point in your training as an actor you need to concentrate on developing the other half of this dual personality; that is, on improving yourself as a person. By being a finer, more understanding, more sympathetic person you have more to bring to an acting role.

Have you ever thought how much daily living is like a theatrical performance? There are conflicts, to be sure, for even "the course of true love never did run smooth." There is plenty of suspense, and

there is even a climax which comes quite late—when you can look back over the years and say, "Mine has been a good life." Some people play tragedy because they have never learned how to manage their lives. Some people play comedy with no feeling of responsibility for anyone else. Some play good strong drama in which both personal achievements and service to others are combined. Cooperation and teamwork, the backbone of play production, are equally vital to all social living. Anyone who is a member of a large family, or of an athletic team, understands this. Just as one runner can make or break the relay team's record, or one member of the family can disrupt or inspire the household, so may one actor possess personal qualities which will raise or ruin the morale of an entire cast.

The students in drama who have shown the greatest improvement have been interested in character development as a personal and dramatic asset, realizing that a planned life, like a planned performance, has an integrity and effectiveness that an unplanned one lacks. If you believe, with the poet, "You can do anything that you want to do, if you only *want* to do it," now is a good time, if you haven't done it before, to formulate your ideals, your goals, your conception of service, thereby forming the pattern of your life.

It has been said, "Life is the gift of nature; but beautiful living is the gift of wisdom." Many people live unhappy, tragic lives because they do not know that there are rules for successful living just as there are rules in sports and acting. If success is defined as "something a man is, not what he has," what is the secret of that success and its resulting happiness? And just what do you consider beautiful living? Will the possession of material goods—a fine house, elegant clothes, an expensive car—satisfy you? Are these the things of enduring beauty that will give you a complete and full life? Or are there others less tangible, less obvious, that are worth more? No one will deny that a certain amount of financial security is essential to pleasant living, but it has been proved in far too many lives that material possessions do not necessarily bring happiness.

In your development and improvement as an individual, you can

follow the same three steps that you use in developing a character in a play. First, analyze and decide upon the kind of person you want to be—that is, determine your **personal goals;** next, create that person, both the inner spirit and the outer appearance, through **realizing** those goals; third, project that person to the people about you by acquiring **social technique.**

DETERMINING GOALS Begin your analysis by reviewing the list of your personal traits which you compiled in connection with your Character-Opposite role. You recall that one set of attributes are definite assets, that others cannot be changed, but that the third set can and should be improved. These are the qualities with which you are now concerned.

Suppose as you think about the people you most admire and whose attributes you would like for your own you say, "I like a person who is fair-minded, who can be depended upon, who tries to understand you, and who is fun to be with, and that's the kind of person I'd like to be." What qualities make up such a character? Do you agree with the following statements? If not, how will you modify them?

A person who is open-minded and fair in his judgments is one who is able to see both sides of a question, who is objective in his decisions, basing them neither on favoritism nor on prejudice but on the facts as he sees them. He has the courage of his convictions and will stand up for what he thinks is right in the face of great opposition and at the risk of unpopularity. He is sufficiently mature to admit an error in judgment, a mistake, or even a misdeed, and will face the consequences of his acts.

A person you can depend on is one who does what he agrees to do, and cooperates with others, sharing responsibility and work cheerfully. He doesn't alibi. He is sufficiently self-disciplined to do his share of the disagreeable tasks without grumbling. He has personal integrity and a high code of ethics. He is honest and law-abiding and acknowledges his obligation to society by respecting public and private property. A person you can depend on is a good citizen. Two thou-

sand years ago in Greece the ideals of individuals in relation to their city were embodied in the Oath which Athenian youths took when they became of age and accepted the duties and privileges of citizenship. It may serve as well today as a standard for you.

We will never bring disgrace to this our city, by any act of dishonesty or cowardice; we will fight for our ideals and sacred things of the city, both alone and with many; we will revere and obey the city's laws and do our best to incite a like respect and reverence in those about us; we will strive unceasingly to quicken the public's sense of civic duty; and thus in all these ways we will strive to transmit this city not only not less but greater, better, and more beautiful than it was transmitted to us.

A person who is understanding is kindly, sympathetic, and genuinely fond of people. He is able to put himself in another person's place and so realize and understand his problems. He operates under the Golden Rule, doing to others as he would like them to do to him. He is interested in what happens to other people and feels a responsibility to those less fortunate than himself, and so supports and fosters social agencies such as Red Cross and Community Chest.

A person who is fun to be with is one who enjoys life and helps others enjoy it. He is cheerful and enthusiastic and his good nature is contagious. He has an active sense of humor. He doesn't dwell on past mistakes but has a happy, optimistic outlook for the future. He is a hard worker who can make light of any task. It's fun to work with someone who loves what he is doing. Robert Henri, the American painter and teacher, said of a fellow artist, "He paints like a man going over the top of a hill singing."

REALIZING GOALS If you have decided what qualities you admire, you are ready to begin the work of acquiring them. Now, as in your acting routine, you are first to create the inner character. How does one become fair-minded, dependable, understanding, and agreeable? Recall that when you wished to improve your posture and voice you began a series of exercises and practiced them daily. You can, in the same way, develop those personal qualities which will make you a nicer person to live and work with.

Perhaps you should start by being thankful for all your good qualities, and by being confident of your ability to accomplish what you desire. Next you will at every opportunity strive to replace undesirable traits and responses with ones more in keeping with your ideals. Since you are the product of your thoughts as well as your actions, you must keep your thinking positive, constructive, and optimistic. The ability to live happily and successfully is within yourself, for happiness is a state of mind. It has little to do with your surroundings, but everything to do with your reaction to those surroundings, and your reactions can be directed and controlled. You may find it somewhat difficult to control your thoughts and change your pattern of responses. If so, perhaps you need a little more self-discipline than you now possess. Self-discipline may be defined most simply as "the ability to make yourself do what you know should be done regardless of other inclinations." Very often it means taking the hard road instead of the easy one.

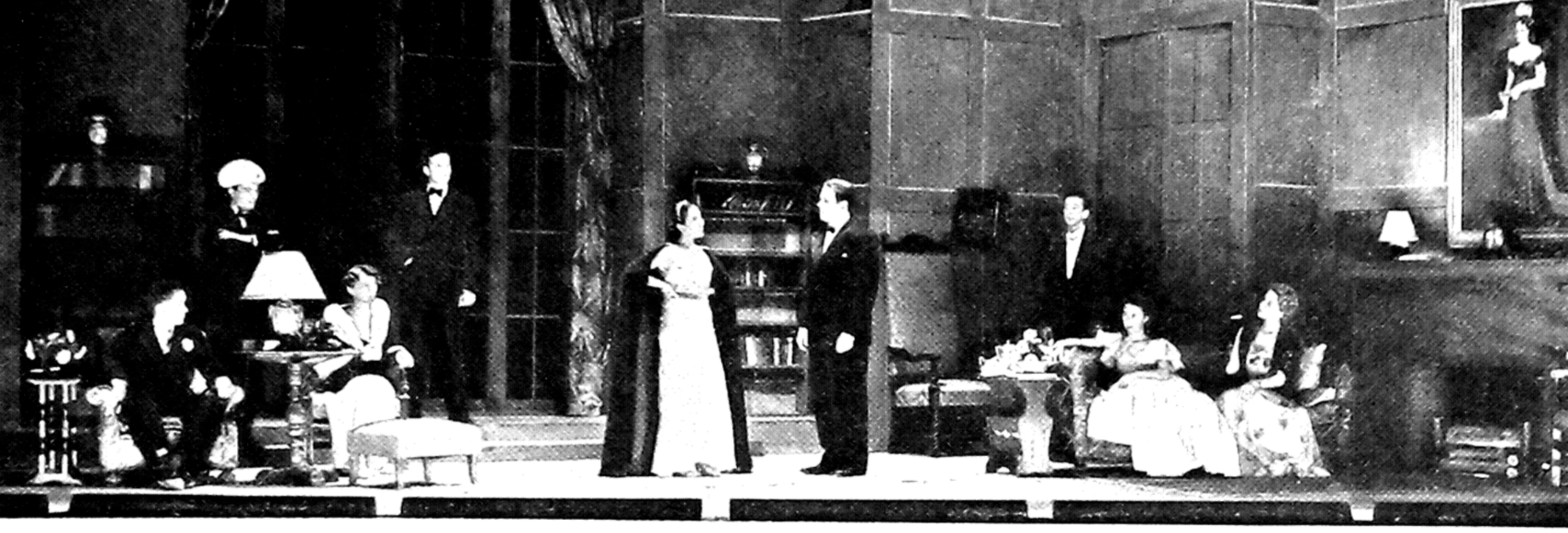
If you are to become a fair-minded and dependable person you must learn to carry on a discussion without becoming angry when someone disagrees with you, and to give and receive constructive criticism objectively and in a gracious manner. You must train yourself to keep your head in emergencies, and to make quick adjustments to new situations. Especially do actors need to develop this faculty, for all sorts of unplanned events are always occurring in the theatre—costumes fail to arrive, fellow actors make late entrances, scenery and props are inadequate. That's life! The person who can set an example of calm confidence and resourcefulness helps not only himself but everyone else, and thus builds up the esprit de corps of the entire company. Someone once wrote, "Great moments of trial or triumph do not put great qualities into the souls of men; they merely reveal what is already there."

It is not necessary for anyone to repeat the mistakes of his ancestors. According to a great historian, man is the only animal who can build upon the experiences of others, and this accounts for the fact that he alone, of all animals, has become civilized. The mathematician uses the body of facts built up by previous mathematicians. The

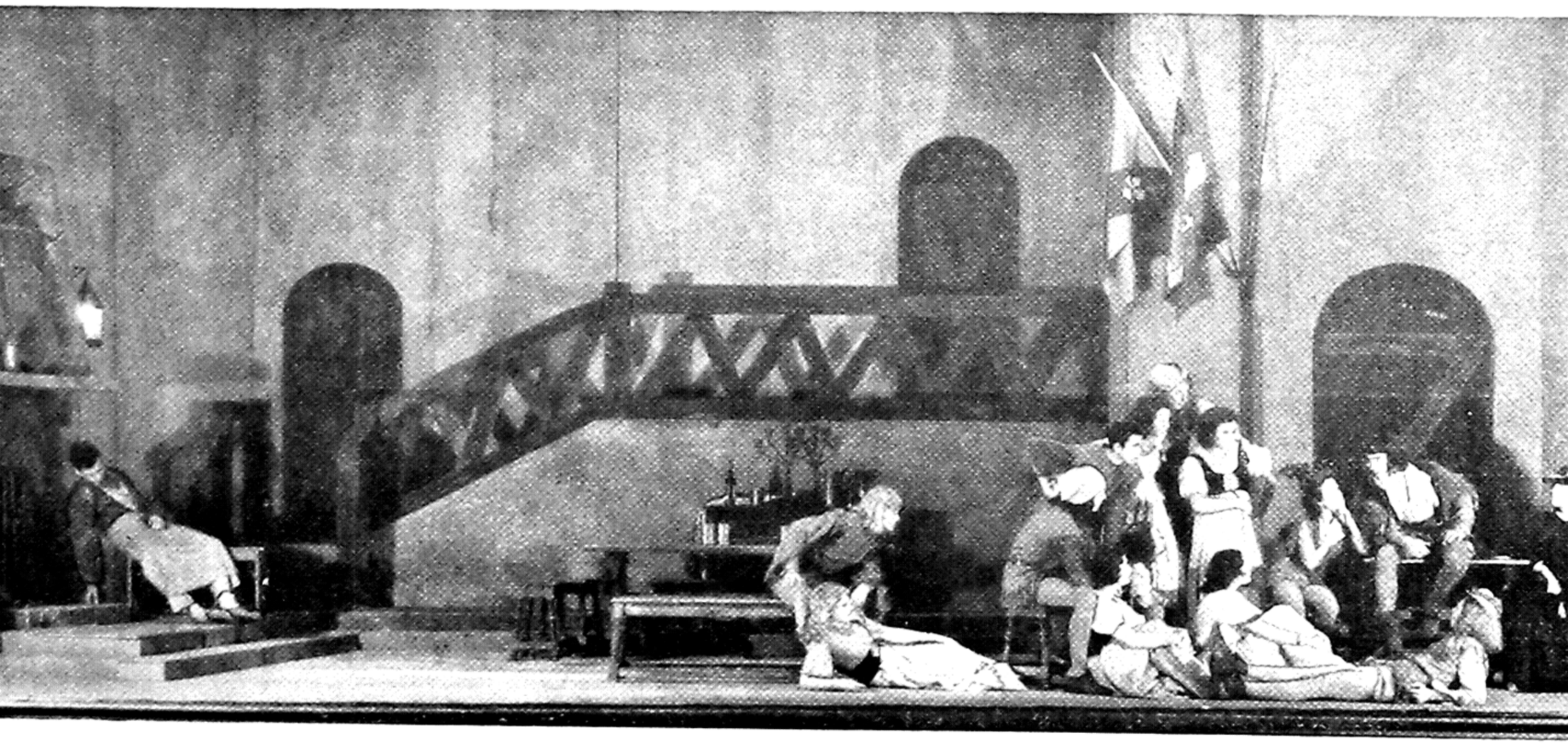
chemist need not perform every experiment himself but advances the science of chemistry by going on from the latest experiments of others. Building upon the experiences of others enables an individual to reach a far higher goal than he could reach through a trial-and-error method. Many young people find it helpful to discuss their aims and ambitions, as well as their difficulties, with some older person who is sympathetic and understanding. Mature adults can often help young people to decide which situations are beyond their control and so must be endured with grace and fortitude, and which ones should be valiantly resisted and conquered. Learning to make wise decisions is part of your growth toward maturity, and in this you can frequently be guided by the experience of others.

Everyone wants to be popular, to have friends, to be loved. Having friends is largely a matter of being a friend through understanding and genuine interest. "A friend is but a reflection of your better self, for he overlooks your imperfections." Sincerity, loyalty, and devotion are ingredients of true friendship. Will Rogers said, "I've never met a man I didn't like," and the affection with which he was held in millions of hearts was but an echo of his own innate kindliness.

You are liked and accepted to the extent that you present characteristics which people find agreeable. You are invited to events because people enjoy your companionship. One sure way both to be popular and to have a good time is to see that others have a good time. There are many ways to contribute to the enjoyment of your friends and family, but it takes some practice to form habits of thoughtfulness and consideration. Any number of small services which you can perform will give joy out of all proportion to the effort on your part. Begin at home and see how many things you can find to do that will surprise and delight your family. Repair, clean, or make something, and see if the enjoyment you get out of pleasing others doesn't repay you well. Next look for some ways to be helpful at school, and finally see what needs to be done in the community. It is not the kind or amount of work that is important; it is the kindly, thoughtful spirit with which it is done that makes it rewarding for all concerned.



GROUPING: CAPTAIN APPLEJACK — *University High School, Los Angeles*



GROUPING: IF I WERE KING — *Beverly Hills High School*

GROUPING: THE FIGHTING LITTLES — *University High School, Los Angeles*





GROUPING: STAGE DOOR — *University High School, Los Angeles*



GROUPING: THE ROYAL FAMILY — *Beverly Hills High School*

GROUPING: IF I WERE KING — *University High School, Los Angeles*



No discussion of successful living or personality development would be complete without some consideration of your spiritual life. "Great periods of history, great institutions, and men of greatness have been moved and guided throughout the ages by the spirit and laws of powers unseen, but supreme. Each individual, great or small, from all races, creeds, and walks of life, turns instinctively to a moral and spiritual power as the greatest tower of strength, security, and guidance."*

No one, so far, has been able to fathom the mysteries of the Universe. We accept the coming and going of the seasons, the rising and setting of the sun, the birth and death of people and animals, without understanding very much about them. Obviously there is a power greater than man which is responsible for it all. Man's very existence is witness to the fact. The way people relate themselves to this power for good is the determining factor in their philosophy of living. People who have attained a considerable degree of poise and self-assurance are apt to be those who have found peace and security in a definite religion. Daily periods of prayer and meditation help to maintain a healthy, active spiritual life, which is a never-failing source of strength. Only man's faith in and harmonious adjustment to his God, to himself, and to his fellow men can bring maximum development and happiness.

AN EXPERIMENT As a practical application of some of the foregoing ideas, if you are interested in this phase of your development and feel that you are sufficiently mature to profit by it, you might like to try this experiment which many drama students have found to be very helpful. It might be called A Daily Routine for Personality Development, and as such be added to A Daily Routine of Body Exercises, and A Daily Routine for Speech Practice.

For one full week try to come nearer to your own highest standards of living and service, having faith in your ability to accomplish what you earnestly desire.

* *Moral and Spiritual Values in Education.* Los Angeles City Schools Publication No. 402. From the foreword by Vierling Kersey.

1. Go to church
   This is a good way to begin the week. If you do not have a church preference, go with a friend who does. If you do go regularly, take with you someone who has no church affiliation.
2. Be thankful
   Start every day with a few minutes of quiet thought and prayer, reminding yourself of the many things for which you can be thankful.
3. Be friendly and appreciative
   Assume a friendly attitude toward everyone you meet; greet them with a smile and a cheerful voice. Make a special point of expressing your appreciation for help or kindness.
4. Be kind and helpful
   Anticipate the wishes of others and do everything you can think of to be helpful—at home, at school, everywhere.
5. Be poised
   Command all situations by refusing to be annoyed, or impatient, or cross, no matter what the provocation.
6. Be constructive
   Refuse to think, see, hear, or repeat anything that is not worth while or constructive. (Good jokes are worth while.)
7. Be enthusiastic
   Enter all activities with enthusiasm. Be optimistic about the outcome of whatever you undertake to do.
8. Be prompt and ethical
   Meet all your responsibilities on time, with honesty and sincerity predominating in all your transactions.
9. Anticipate the best
   Act as though you expected something wonderful to happen at any moment.
10. Evaluate
    Take stock of the week and write an evaluation of your feelings and experiences. (There will be no check on this experiment but you will probably wish to discuss it with your classmates.) Was it worth doing? Did you gain any ideas about more successful living? Did you acquire any attitudes that you will continue to use? What brought you greatest happiness? What ideas do you have for making this experiment more effective and rewarding? How about trying it again next week with any modifications or additions that will make it mean more to you?

SOCIAL TECHNIQUES Everything about you—dress, carriage, walk, tone of voice, attitudes, and responses—is constantly telling everyone you meet what you like and what you think. Just as surely as all the fine details that you work out for every character you play tell the audience what kind of person he is, so do your own actions, appearance, and speech reveal your inner character. Your family and close friends, who know you well, make allowances for any contradictions, but if you travel, or deal with the general public, or even apply for a job, you will find that all these physical manifestations are the basis of judgments of you that will be formed. In the theatre, when the audience is confused about your character, you are said to be projecting badly. So in life, whenever you are misjudged or misunderstood, your projection is faulty, and, as you do on the stage, you must discover why this is so and find a remedy.

Learning how to express your personality at its best in ways that are socially acceptable may be called learning social techniques. You will find them in good books of etiquette which cover every phase of social contacts. Rules of etiquette are just as helpful as the stage rules that you have learned. It would be possible, however, to memorize an entire book of etiquette and still not be a cultured or mannerly person. For good manners are not something you put on—they are the outward expression of a fine inner spirit, and of a kindly heart. A knowledge of etiquette will never take the place of an inner rightness, any more than a knowledge of acting technique will substitute for the rightness of the inner character on the stage. Saying "thank you" at the right time does not express gratitude unless it is motivated by a *feeling* of gratitude.

Good manners can be summed up in two words—*kindness* and *quiet*. A really kind person is thoughtful and considerate of the feelings of others. And because this is so, he is inconspicuous in dress and behavior. He is quiet in voice and bodily movement. He does not intrude upon the privacy of another. He follows the common and accepted conventions of society. Emerson says, "Good manners are only the happy ways of doing things." The show-off is neither a gentleman

nor an agreeable companion. The best actors save their acting for the stage and in everyday life behave as intelligent, cultured persons act who are accepted members of society.

Good grooming is a social asset as well as an obligation. It is one way in which you show respect to those with whom you come in contact. Clean, well-pressed, appropriate clothes and well-cared-for hair and nails give evidence of your taste and refinement. A person who has not one single good feature according to recognized standards of beauty may be extremely attractive because of immaculate grooming. The poise and ease with which a person moves contributes immeasurably to his appearance, and good posture will help to make any costume look well.

Every time you speak you are revealing thoughts and feelings. But sometimes, perhaps, your voice doesn't express what you mean it to. Do you sound as though you really like people when you answer the telephone or does your tone of voice say, "Why are you bothering me?" A pleasant, well-modulated voice is not only a superior instrument of communication, it is an ambassador of good will. Your voice tells more about you than you can possibly believe. Be sure that it is always telling the truth.

YOUR CONTRIBUTION TO SOCIETY

Each day is filled with a series of little and seemingly unimportant occurrences, but the sum total is happiness, misery, or mere existence, according to the way each individual plans his life and meets existing circumstances. Scientific discoveries have reached great heights in the world today but material progress is not enough, for only when increasing numbers of people are living happy, well-directed, mature, and spiritually successful lives does a civilization have value. Dr. A. Whitney Griswold, President of Yale University, has stated it thus:

> . . . . For 9000 years society has depended upon its members as individuals for those creative achievements of mind and spirit that have guided it along the path of civilization. The spark from heaven falls. Who picks it up? The crowd? Never. The individual? Always. It is he, and he alone, as artist, inventor, explorer, scholar, scientist, spiritual leader or statesman,

who stands nearest to the source of life and transmits its essence to his fellow men.

. . . . There is no such thing as general intelligence. There is only individual intelligence communicating itself to other individual intelligences. And there is no such thing as public morality; there is only a composite of private morality.*

Upon the integrity, ideals, and intelligence of its individual members the whole structure of democracy rests, and as you and others like you build your lives, so do you together build society.

Today well-lived
Makes every yesterday a dream of happiness,
And every tomorrow a vision of hope.

—From *The Sanskrit*

☆☆☆ BACKGROUND AND HORIZONS

There is another phase of your development to which, as a conscientious actor, you will want to give attention, and that is the acquiring of a broad, general background of knowledge and interests. You will need in addition to specific drama work a certain amount of formal education. This is most easily obtained in college, and at least two years' study in liberal arts is highly recommended. If, however, this is impossible, you can carry out a course of study of your own devising which will help to make you a well-rounded person. Since you cannot convey to an audience something which you yourself do not understand, you need to have some knowledge and appreciation of the best in every field of endeavor—history, literature, politics, and science, as well as the arts. As Sir Herbert Beerbohm Tree, the well-known English actor-manager, said, "An actor should know something of everything and not too much of anything."

SUGGESTED AREAS OF STUDY For a good general background you will need to study psychology, philosophy, history, science, sports, current events, political and economic trends, and languages. You will also wish to keep informed on all phases and developments of present-day drama.

* Dr. A. Whitney Griswold, "The Source of All Our Strength." An address delivered at the New York *Herald Tribune* Forum.

Suitable topics for research may include:

Historical Events: political history, rulers, leaders.

Life of the People: customs, costumes, furniture, architecture.

Great Periods: Classical, Medieval, Renaissance, Restoration, Eighteenth Century, Victorian, Modern.

Artists: writers, musicians, painters, sculptors, architects, dancers.

Art Products: plays, music, paintings, galleries, collections, buildings.

Theatre: actors, companies, theatres, dramatists, scenic artists, directors, movements, festivals, history of drama in all countries, Commedia dell' Arte, stage costume, make-up, lighting, scenic design, voice, movement, direction, theatre management.

Current Drama: stage, screen, radio, television, puppetry.

Scrapbook and Files In order to make available for constant use the articles, pictures, play programs, and other items that you collect, it is advisable to keep a scrapbook and some well-organized files. In time you will have your own encyclopedia which will become increasingly valuable to you in all your work.

YOUR LIBRARY

You will find it most helpful in continuing your studies to own a few books to which you can refer frequently. Among those that are indispensable are a recent dictionary with diacritical markings, a text on voice training, at least two good books on acting, one on play production, a complete Shakespeare, and a history of the theatre. As soon as possible add a book on interpretation, an anthology of three-act plays containing plays of all periods, a book on make-up, one on costume, one on staging and lighting, a thesaurus, and a mythology. A number of valuable books are listed on pages 350-356. Add to this list from the bibliographies found in other drama books.

Start your library with one or two books and keep adding to it

gradually. Make a list of books that you would like to own. Your family and friends may contribute to your collection on anniversaries and holidays.

FUTURE ACTING PROJECTS In all the acting assignments in this book the emphasis has been upon portrayals that are true to life and nature. This is a fundamental in acting training. But not all plays are realistic, and later you will want to work on other types—fantasy, farce, and melodrama, in addition to various kinds of comedy and tragedy. Different kinds of plays demand different kinds of acting, as well as different kinds of staging and direction, and in order to be a versatile actor you must learn all kinds. You will want to try to interpret the drama of all periods, and to play characters ranging from youth to old age. Presenting a variety of nationalities, which is very advanced work, will necessitate a study of languages and dialects.

There are countless ways in which you can, even without expert help, increase your acting skill. For instance, select a Shakespearean character that you would like to portray. Make an exhaustive study of the play, perfect your characterization, and memorize the entire part. Who knows—you might have a chance to play it! Study good plays, both modern and classic, and learn scenes from them. Keep notes on what you do and in time you will have a repertoire, just as a singer has. Remember that characters develop—they don't just appear because you have memorized their speeches. Become familiar with the works of outstanding authors and poets. Continue to collect sense impressions. Do daily exercises and voice drills. Copy the musician and the athlete who practice many hours *every* day. Block out a course of study for yourself and pursue it. By this time you should be experienced and self-reliant enough to make it unnecessary for someone to tell you exactly what to do. Make your own plans; establish dates and deadlines for the completion of certain units of work, and meet them. With imagination and industry there is no limit to what you can accomplish.

YOUR OWN ACTING COMPANY

Many students, after one or two semesters of drama training in school, have formed their own acting groups and presented plays in their community. Sometimes they have converted a large garage, an old barn, or a big lawn into a theatre and have given plays that were a credit to all concerned and a joy to the audiences. If you want to give plays there is no obstacle that you cannot surmount provided you are sufficiently resourceful and are willing to work hard. (For further details see Chapter 15, page 383.)

APPRECIATION AND HOBBIES

Desirable as it is for you to have knowledge on a great variety of subjects, this does not mean constantly poring over books, although, to be sure, they are the easiest source of information. But rather it means keeping an inquiring mind, having the insatiable curiosity of the scientist, and being interested in everything and everybody. By broadening your interests, by looking at the world with a "dramatic eye," you develop appreciation and build an inexhaustible reservoir of material for the theatre.

Primarily, appreciation implies judgments of values. All of life is concerned with a sense of values. If you had unlimited wealth you would still be obliged to make choices—you couldn't take the whole department store home with you, for instance. Values change from time to time and from country to country. What is good in one era or place may be worthless in another. As you gain in the power of discrimination you will grow in taste and judgment.

To appreciate, you must have some knowledge of what makes up any work, and nothing will make you realize this more than to attempt to do it yourself. Even the sketchiest knowledge will make you conscious to some degree of what the skillful worker has succeeded in doing. In *A Little Night Music* Gerald W. Johnson says:

> I submit that a man, and especially an American, who makes his living doing something that he can do fairly well may improve the taste of life appreciably by choosing for his hobby something too difficult for him

to ever do expertly. . . . The man who has made a mess of any art is in a far better position to appreciate the work of men who have made a success of any art.*

The person whose work does not give him a creative outlet must have a hobby. Equally important is a hobby for the person whose work has a tendency to absorb all his time and interest, as acting does. In this case it should be something quite different, something that will afford recreation or relaxation, such as a sport, or some kind of manual labor. Choose your hobby carefully, but have one.

HISTORY AND TRAVEL An adequate understanding of the present is dependent upon a knowledge of the past. History is the story of man—literally "his story." How people lived and thought, what they dreamed and hoped for, are all reflected in the politics, literature, art, dances, and plays of any given period. Through history we "preserve the tested values," for only the best is handed down to posterity through the centuries. This makes up the body of our culture. In the confusion of daily living, what is of enduring value is not always obvious; only the finest survives the test of time, and this we may study and enjoy.

One excellent way to make your study of history most interesting is to plan a trip to various countries. Hang a map on the wall where you can see it every day. Become familiar with the looks of the country, its shape, its principal cities and their relation to each other, its rivers and mountains, and the countries surrounding it. Then begin to read. Tracing the development and progress of a country, relating rulers, statesmen, and artists to the main political events, will make history come alive and will give to your studies a continuity that isolated facts will not give. Architecture, art, and music all tie into the picture and in this connection will mean more to you than if studied separately. Language, too, becomes more meaningful. It is very easy to acquire a vocabulary that is adequate for travel, and it is far more stimulating to study languages when you have such a purpose

* Gerald W. Johnson, *A Little Night Music*. Harper and Brothers. Copyright 1934, 1937.

than to study them unmotivated. Better still, what you learn will help you to understand better the people you meet. As a result of all your study, when you actually visit the country you will greet like old friends the many works of art, buildings, and places about which you have read. In the words of Charles Darwin, "Travel changes places from names on a map to pictures in the mind."

Because drama is your special interest at the moment, it is suggested that you begin your explorations with dramatic history. The history of drama is only incidentally a record of plays, dramatists, and actors. What was recorded in the theatre was a reflection of an era. Just as you must know Elizabethan England in order to understand Shakespeare's plays, so you will need to know the social, political, economic, and religious life of each period in world history in order to understand the drama of that period. Thus, while apparently starting with a history of drama, you are really starting with a history of the world.

Of the distinctive periods of dramatic history which you will find discussed in any history of drama—the Greek and Roman, the Medieval, the Elizabethan, the Restoration, the Eighteenth, Nineteenth, and Twentieth Centuries—only the Elizabethan period will be included here. This will provide some background for your **Shakespearean Scene,** but you should consult several histories to add to this material.

DRAMA IN THE AGE OF ELIZABETH

Astonishingly swift was the development of the drama in the Elizabethan age, for the dramatic was as much a part of the English people as the air they breathed. They had been brought up on it and had come to love the spectacular. It was, moreover, their chief source both of entertainment and of information. In an age of great curiosity about new countries and peoples and customs, the theatre served as newspaper, illustrated lecture, moving picture, and travel book. Very few could take part in the adventurous voyages of discovery or could sail with Drake or Raleigh to waylay Spanish galleons laden with rich

spoil from the New World. So the world came by way of the Elizabethan stage to those who could not go to it. And all the world was there. The box seats and the edges of the platform were crowded with nobles and courtiers. Apprentices and citizens thronged the benches in the yard below, if the theatre was the innyard. The boisterous mob of groundlings who elbowed each other in the pit of the public theatres inspired and responded to the vigorous, colorful presentations on the stage. Every phase of life, "the very age and body of the time," had "form and pressure" there. Since the Golden Age in Greece no drama had been so human, no poetry so intense, and no audience so actor-spectator perfect.

There were many reasons why drama flourished in the Elizabethan period. Without the national prosperity that had come in the wake of the far-flung merchant fleet that sailed the seven seas almost unchallenged, this eager and constant attendance at the theatres would have been impossible. This was an era of peace, when both time and money were plentiful. Religious and political freedom under Elizabeth meant that intellectual curiosity could be openly expressed and openly satisfied. A rich store of literature furnished food for speculation and subject matter for drama. A new interest in science made men question, as the Greeks had done, the nature of the universe and man's place in it. Fortunately for the playwrights of the time, Holinshed's historical *Chronicles* had been printed in 1578, and the colorful past of England depicted in it furnished abundant material for historical plays. As in Greece after Salamis, so in England after the defeat of the overwhelmingly superior Spanish Armada, there was a great upsurge of national pride. The Catholic Philip's defeat by the swifter and brilliantly maneuvered English fleet unified England. Last but not least, Elizabeth was, like Pericles, a patron of the arts. She was a lover of poetry and music, and herself a classical scholar who enjoyed the Greek and Latin plays presented in the original for her pleasure when she visited Oxford and Cambridge. She was capable not only of understanding an address of welcome in either language but also of replying in kind.

In *Short History of the English People* Green devotes a hundred pages to the Elizabethan period, ten of them to an analysis of the fascinating queen. He asserts that in an essentially dramatic age she was herself outstandingly dramatic. She was an adroit politician playing emissaries from France and Spain against each other, playing a game with her own statesmen to hold them in line and to keep them from starting a war. With all the dexterity and feminine caprice of her fascinating mind she played diplomatic comedies with the successive candidates for her hand. No wonder she loved dramatic presentations on the stage and insured the security of the Burbage Company under the license of the Lord Chamberlain's Men. No wonder she frequently summoned this same company for command performances at court.

Among this company, which Shakespeare apparently joined shortly after coming to London, were excellent actors who complemented Shakespeare's art. Great tragic characters such as Hamlet, Macbeth, Othello, and Lear probably would not have been created had Richard Burbage not been eminently capable of playing them. Kemp had the agility, the quick wit, and the singing voice necessary for the clown's parts. Others in the company, however, could play the clown, too, as Kemp found when once too often he spoke "words not set down for him" and was dismissed. Other actors in the company, including Heminge and Condell, who later edited a First Folio edition of Shakespeare's plays, performed a great variety of roles. The fact that they played women's parts understandingly and well made possible the galaxy of genuine living women in Shakespeare's plays, women of every age and of every sort. Shakespeare himself is known to have played Adam in *As You Like It*, the ghost of Hamlet's father, and also parts in some of Ben Jonson's plays.

Shakespeare was born at exactly the right time. If his birth had come even twenty-five years earlier or later, he could not have written his great plays any more than Leonardo da Vinci could have accomplished at any other time what he did in science and art. Both were flowers of the Renaissance. Shakespeare was born in 1564. The first

public theatre was built six years after his birth, in the middle of Elizabeth's reign. By the end of her reign there were eighteen theatres in London alone. Only twenty-five years after Shakespeare's death the theatres were closed by law.

What peculiar qualities had Shakespeare as a man and as a playwright that made him the supreme genius not only of his own time but of dramatic history? A whole volume would be necessary to answer the question adequately. Logan Pearsall Smith does it with vividness and zest in his book *On Reading Shakespeare,* which each of you should own and read while studying Shakespeare's plays. "In his brief writing span of fifteen years," he says, "Shakespeare rises like a Jinn from a bottle and seems to fill the sky." His was a magic power of words. "And what material as yet unexploited for literary purposes Shakespeare found ready at his hand! . . . In addition to rich native sources, many wonderful new words were flooding into England from foreign lands; far-fetched, strange, exotic terms like alligator, cannibal, and hurricane . . . Into this wild ocean of words Shakespeare plunged head over heels and disported himself in it with a wild dolphin joy."*

With this wealth of words he wrought imagery which is the essence of poetry and which illuminates the speech and helps to bring vividly alive the character who uses it.

Like the Greek playwrights, Shakespeare had to overcome drawbacks of the theatre and stage. That he had the necessary skill to do it is evidenced by the popularity of his many plays. The absence of the elaborate scenery of a modern stage presented little difficulty. The inner stage under the balcony was curtained and afforded opportunity for changes of painted backgrounds or furniture. For the open stage without a drop curtain, changes of properties could be made quickly by means of a trap door in the floor. Moreover, scenery could be painted swiftly with words.

"This castle hath a pleasant seat" ironically prepares for the fatal

* Logan Pearsall Smith, *On Reading Shakespeare*. Harcourt, Brace and Company, Inc. Copyright 1933.

entrance of Duncan into Macbeth's stronghold. The Prologue in Henry V calls upon the active imagination of the audience to set the stage:

> Piece out our imperfections with your thoughts;
> And make imaginary puissance;
> Think when we talk of horses that you see them
> Printing their proud hoofs i' the receiving earth;
> For 'tis your thoughts that now must deck our kings,
> Carry them here and there. . . .

Costumes, sometimes adapted from the rich materials of the cast-off finery of the court, gave color to the stage and helped to identify nationality and character types. Shakespeare took advantage in several ways of the apron stage extending out into the audience. The soliloquy, which later, on the eighteenth-century stage with its proscenium arch, seemed so artificial, was accepted as natural by the actor-spectators who were close enough to catch the spoken thought of the Shakespearean character.

Shakespeare apparently had an uncanny ability to observe and to lay away in the storehouse of his memory, ready for instant use, intimate details of human nature, as well as eccentricities and rhythms of speech and action. Probably because of his unexcelled imagination he had the unusual combination of a rich sense of humor together with a breadth of vision, a profound insight into human nature, and a reverence for moral laws and the nobility of man.

To sum up Shakespeare's greatness is impossible. In his plays he lived the ribaldry, the beauty, and the grandeur of his time. The beauty and the passion of these great plays reveal much of the age from which they sprang and of the man who wrote them.

During his marvelous career Shakespeare had written thirty-seven plays, many of them among the world's greatest, over a hundred incidental songs, and one hundred and fifty-four sonnets. At the end came fittingly the droll humor, the exquisite poetry, the world-em-

bracing insight, and the serene wisdom of *The Tempest*. Then, like Prospero, he laid down his magic wand.

CHAPTER HIGHLIGHTS

Determining goals in personality development
Realizing goals
An experiment
Social techniques
Your contribution to society
Suggested areas of study
Your library
Future work in acting
Drama in the age of Elizabeth

Nine

TECHNIQUE ☆☆☆

There are certain mechanics, conventions, and rules in any art which have been developed through the years as the result of the experimentation of experienced craftsmen. These are the ABC's which every young artist must learn first. They are the tangibles, the concrete things which anyone can master if he really wants to and will do the amount of work that is required. The painter learns to handle his brushes and oils, the violinist to hold his violin and bow, the football player to carry the ball, the dancer to execute basic steps and arm positions. This so-called **technique** is simply the most skillful, effective, and economical method of accomplishing something.

Being able to use acting techniques automatically will help to make you that boon to directors—a good craftsman. Few have the God-given gift of genius, but everyone can be a good craftsman. Renoir, the French artist, counseled his students, "First of all be a good craftsman. This will not keep you from being a genius." Well-grounded technique will often triumph over undisciplined genius, for great gifts must be channeled, controlled, and directed. Ability coupled with hard work makes the superior artist.

This Technique chapter is your handbook of mechanics; refer to

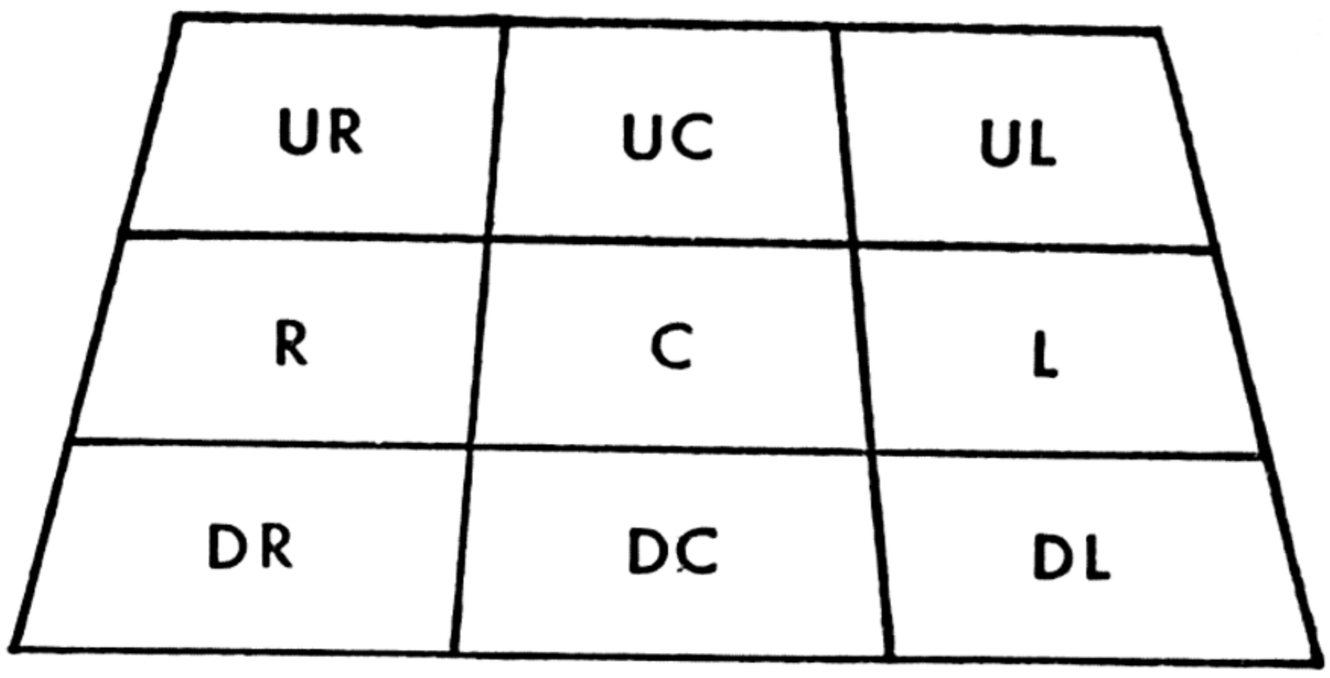
these pages often and eventually know everything contained here. Add material of your own when you see clever business or observe effective technique, for this is the recording place of **How to Do.** You will wish to obtain a complete mastery of techniques of moving onto and around the stage; executing common business such as eating, crying, fainting, using the telephone, and understanding and using stage terminology and expressions. Practice until you do not have to think about using your upstage foot first, covering another person, descending stairs without looking at the steps, keeping your head and eyes up on entrances and exits. When you have drilled sufficiently on such mechanics, your muscular memory will take care of them and you can concentrate on creating mood and interpreting your character. Use technique deliberately and effectively, but make it appear so natural that it does not project as technique.

After years of experience you may find other ways of accomplishing desired results, but always conform to established usage unless you can offer something better. Not "always," but "in general," these are the techniques which are employed in the theatre.

☆☆☆ ACTING TECHNIQUE

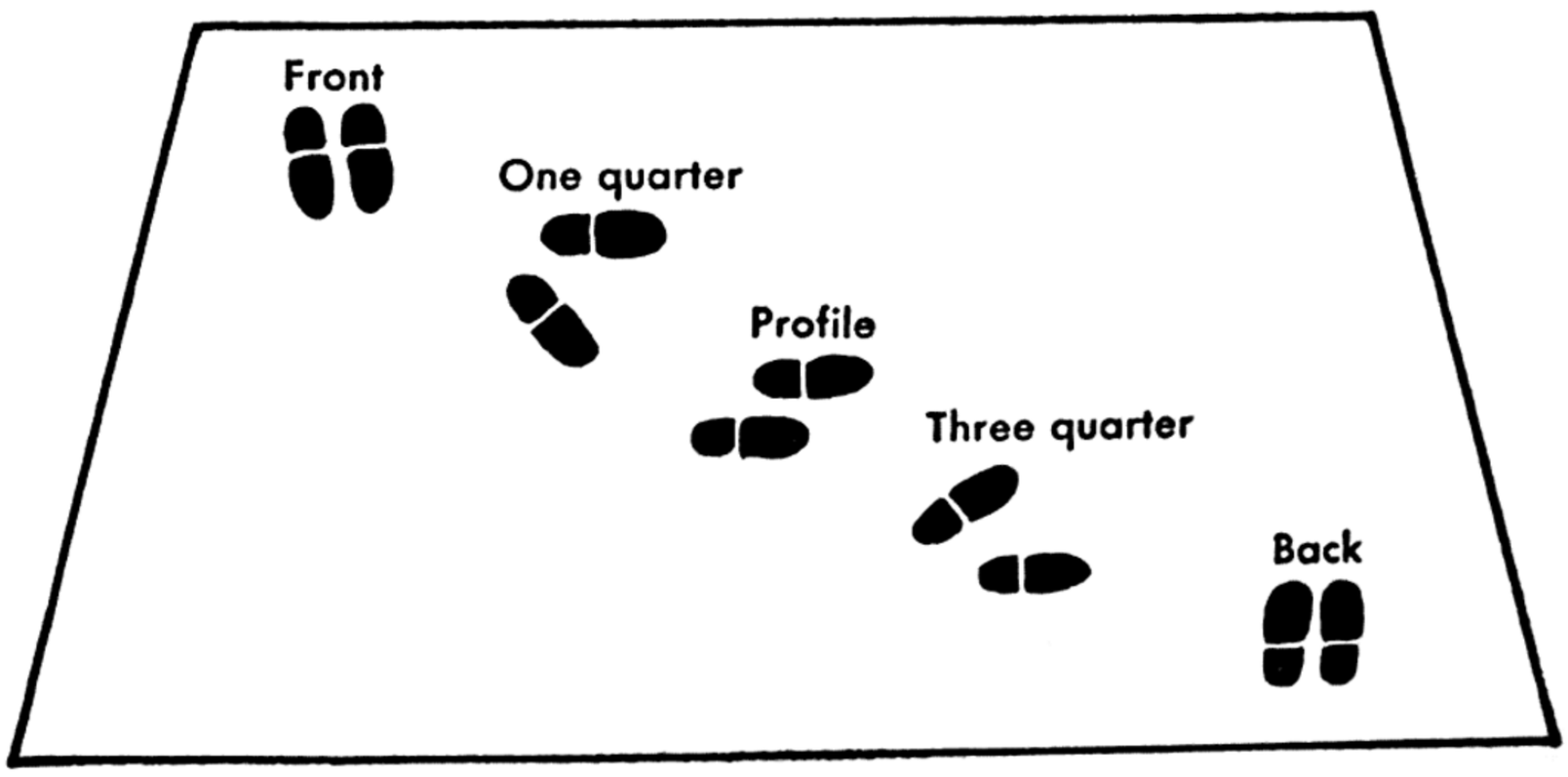
Your first problem is to become acquainted with the **stage areas** and learn how to move in them. The acting stage is divided into fifteen main areas on a large stage, or nine on a small one. Downstage is nearest the audience, while upstage refers to the section farthest away from the audience. In early days the stage floor slanted up toward the rear wall, which accounts for these terms. Taken from the standpoint of the actor there is stage (R) Right, (C) Center, and (L) Left. 1, 2, and 3 refer to the entrances from the wings as well as the section of the stage. "Playing in 1," which is an old vaudeville expression, means using only the front third of the stage.

MOVEMENT AND BUSINESS So that the entire stage will be clearly visible to all members of the audience, sets are designed with the side walls slanting upstage center.



Stage Areas

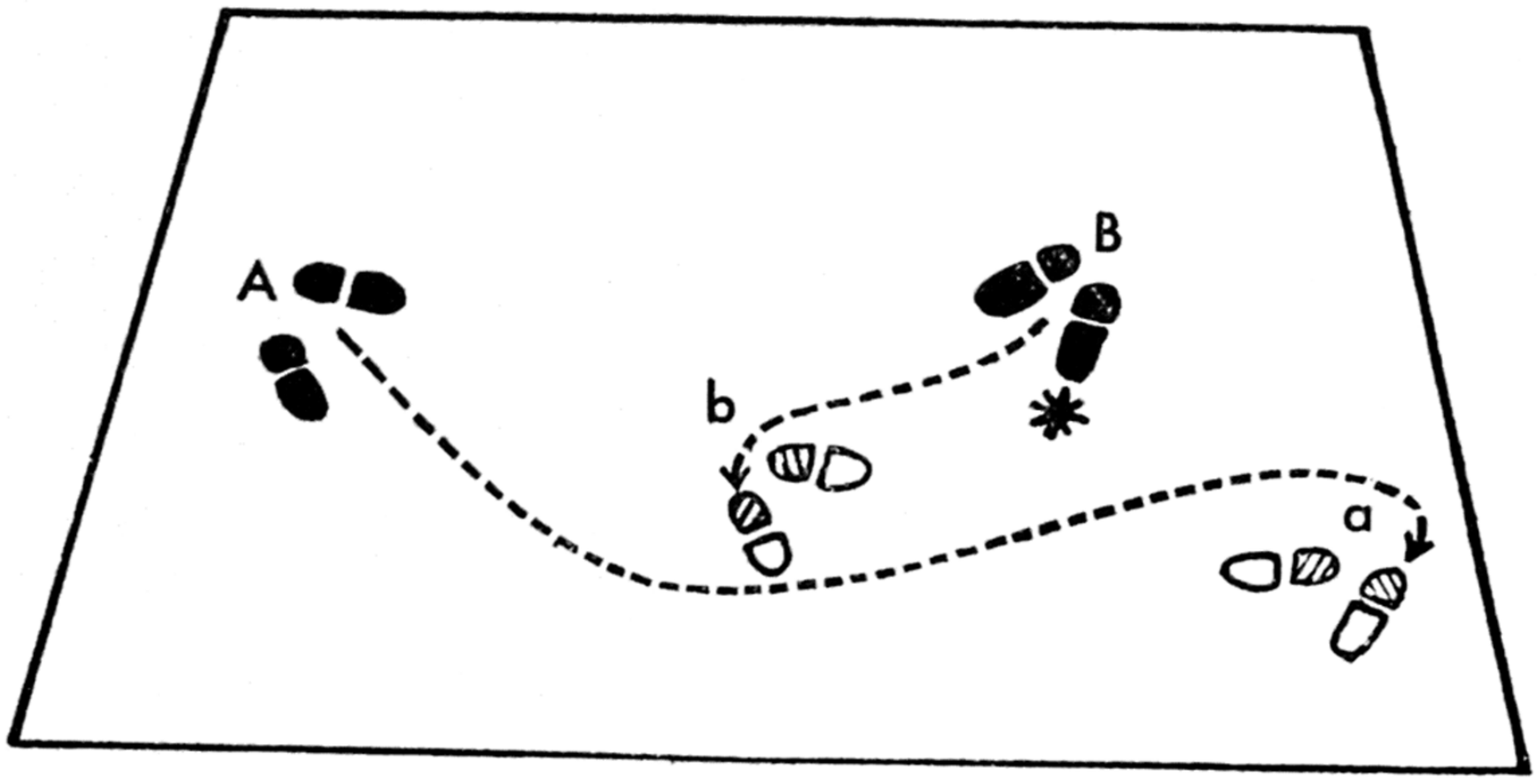
The actor, too, in order to be seen to advantage, must learn to "open" toward the audience by using a one-quarter position; that is, standing at a 45-degree angle toward the audience. In this position, he shares the scene with another actor, as in conversation. When he stands on stage right, his weight should be on the right foot, which is turned toward the audience while the left foot is parallel with the footlights. In addition, he leads toward center stage slightly with his left shoulder. The reverse position is used when the actor stands on stage left. The profile position is used for brief direct action or for comedy effects. The actor may face directly front, especially when delivering important lines. He will rarely, but may if necessary, stand with his back to the audience. If he takes a three-quarter position, that is, turns away from the audience so that only one quarter of his face is seen, he "gives the stage" to the other actor. (See diagram.)



Positions of Feet and Body

In moving on stage, begin your **crosses** with the upstage foot. This technique, besides being more graceful, keeps the body turned toward the audience. Gestures should be made with the upstage hand to avoid "covering" the face or body. Turns are nearly always made toward the audience, in order to let the face be seen as much as possible. Crosses are of several kinds, depending upon the motivation. Direct crosses are made on a straight line and suggest strength and determination. Curved crosses may swing downstage or upstage, giving the effect of casualness, indecision, or ease. The double curved cross, which consists in making an "S" pattern, is frequently used in costume plays to give grace, a flowing movement to the action, and to display the costume.

Countering is the process of adjusting to another actor's cross. For example, two actors are in conversation.



Countering

A, the speaker, crosses left in front of and beyond B, who will counter. B does not move until A is directly in front of him. This is called "easing the cross." He then takes a step or two right. Both finish the movement in a one-quarter position, the reverse of their first one. B may, on his next speech, drop down so that he is level with A.

When an actor is **covering,** that is, standing in front of another actor so that he cannot be seen by the audience, it is the responsibility of the upstage actor to move sufficiently to be uncovered. Such

movements should be made so casually that they will not be observed by the audience. Usually a slight shifting of weight will accomplish the desired result. Never back into a better position, or slide, or shuffle, for this will be far more noticeable than a step or two.

Effective **entrances** and **exits** require a keen sense of timing. Start an entrance in character at least six feet back in the wings in order to acquire the rhythm of the character's walk. Come from a definite place and enter for a specific purpose. You should make the entrance with head and eyes up and come well onto the acting area. The same technique applies to exits. Keep in character until you have completed the exit at least six feet into the wings and be going to a definite place for a specific purpose.

Learning how to **walk up and down stairs** silently and gracefully is important, since stairs have such dramatic possibilities for actors. Reach for each step with the toes and come down on the heel afterward. The weight must be kept on the balls of the feet and transferred quickly. If possible, point the feet straight ahead to avoid an unseemly angle of knees projecting out at the sides. Before walking down a long flight of stairs, pause an instant and then descend on a curve, which is more graceful than coming down on a direct line. All movements should be smooth, rhythmical, and perfectly balanced. (See exercises on page 91.)

On the stage the simple action of **sitting in and rising from a chair** can be an awkward affair unless properly rehearsed. When approaching a chair don't focus your gaze upon it, but, with head and eyes up, cross casually to it, turn toward the front, and feel the crosspiece of the chair with the calf of the upstage leg. With your weight on this leg, lower your body to the chair, keeping the spine straight and letting your hands fall easily into your lap. Once seated, avoid fussing with your clothes or rearranging your position. Your costume should have been checked before you left your dressing room and then given no further attention. Boys may pull up their trousers slightly, but girls should not scoop their skirts under them. Girls should be certain that knees are together and legs parallel, or an ugly line of the

leg will result. Never sit far into the corner of a deep couch, for you not only will appear at a disadvantage but will have difficulty in rising. A board placed under the pillows is often necessary to keep the couch firm. If someone is to sit on the couch with you, be sure to leave enough room so that you will not have to slide over. The person with the most speeches should sit upstage. When two or more people sit together on a couch or bench, they do not assume the same position, unless this is planned for comedy effect.

In **rising** from a sitting position, place your feet so that you can push with the upstage leg, keeping the spine straight; then transfer the weight to the forward leg, thus releasing the upstage leg for the first step. Never push yourself forward with the hands unless you wish to appear middle-aged or older. If, however, you have been sitting in a deep chair, it may be necessary for you to make a previous adjustment forward in order to put yourself in a position to rise gracefully. In this case, anticipate the need, and make the adjustment on an early speech.

When **stooping** to pick up an object from the floor, face the audience at a 45-degree angle, place the upstage foot slightly in front of the other, and keep the body erect as you settle down over the heel of the downstage foot.

In **kneeling,** you must keep the back straight and the action smooth. With the weight on the upstage leg, drop to the floor on the downstage knee, at the same time pushing back a little, for the upstage leg must be bent at right angles. From this position, the upstage leg may be brought into a kneeling position also.

The **American bow** is a modest bend from the waist with the body relaxed, whereas the **European bow** requires a deeper bend from the waist, with the legs stiff and hips tucked under. An aid in learning to execute the latter properly is to stand with your back and heels against the wall and then bend at the waist, keeping the lower spine touching the wall.

For the common **curtsy** begin with both feet quite close together; then swing one foot slightly behind the other at a 45-degree angle

and bend the knees a little; then return to the original position. The result is a quick bob. This is the curtsy of maidservants.

For the deep, low curtsy of the gentlewoman, place the weight on the left leg; slide the right foot, with the instep pressing the floor, well behind and slightly to the left of the left leg. The weight is gradually shifted to the right leg as you sink to the ground, finally sitting on the bent right leg. Keep your back straight and your head up.

The **Shakespearean bow** for men was called "making a leg." Swing the left leg about two feet behind the right, with the left foot pointed out at a 45-degree angle. Bend the left knee directly over the left foot and settle the weight on the left leg, leaving the right leg pointing directly in front with the knee straight. Be sure to settle the weight on the back leg, practically sit on it, and keep the front leg free but touching the floor.

Bring the right arm across the front of the body a little above the waist; extend the left arm back paralleling the torso, or rest the hand lightly on the sword hilt. Keep the back straight and bend slightly at the waist.

Stage slaps must be executed with care and precision so that they are convincing but not harmful. With a cupped hand strike the person at least two inches from the ear on the jawbone or on the chin. Never slap on the neck. The cupped hand will give a more resounding smack and will not leave finger marks on the face.

For a **stage embrace,** the boy stands firmly with feet some distance apart; the girl's upstage foot is placed between the boy's feet and her downstage foot is used as a balance, with the heel lifted slightly to give grace to her stance. The boy's downstage arm slips under the girl's downstage arm and just above her waist. The boy's upstage arm goes over the girl's upstage arm. The girl's downstage arm either swings over the boy's arm and up to his shoulder, or rests on his chest. The girl's upstage arm rests on the boy's chest. The boy turns the girl slightly so that the audience sees the back of the girl's hair during the kiss, and the break from the kiss is made so that the girl's face opens toward the audience.

For effecting a **stage fall,** which may be the result of fainting, stab-

bing, shooting, and so forth, hold your weight on the opposite leg from the side on which you will fall. Start straight down at first, then relax completely, buckling from the knees and breaking your fall with the knee, hip, and shoulder, which strike the floor successively. The leg which does not hold the weight should slide back under the other leg. The arm may slip forward and thus protect the face and head. Feet must not flip up after the fall.

Shooting must be timed accurately in order to be convincing. The reaction must be neither too fast nor too slow. When a man is shot, no matter in what position, he tenses immediately and inhales; usually, there is a slow doubling up toward the wound. If he is shot in the stomach or the front of his body, the hands should draw to that spot; if, however, the wound is in the back, he usually wrenches backward and falls more stiffly, either to the side or to the front.

In **fighting,** whether it is to be a wrestling bout, a fist fight, or a fencing duel, the series of clinches and attacks must be so well planned and rehearsed that they seem unpremeditated. The sequence of blows must be as definite as a dance routine. Practiced in slow motion at first, they are speeded to the proper tempo only after the sequence is well established.

To create the illusion of **dying,** the actor must analyze the cause of the death and know what would occur in real life. Dying from a heart attack and death from a prolonged illness are quite different. It is best to gain accurate knowledge from a doctor and then select the action and vocal responses that will be dramatically effective. Timing is extremely important, or the result will be humorous instead of tragic.

Doors on stage are usually hinged on the upstage side and open toward the backstage area. The actor must open and close the doors in the most efficient manner so that he is "open" toward the audience during both processes, whether he is entering or leaving the set. With the hand nearest the hinges open the door, keeping control of it as you cross over the doorsill, turn toward the audience, and close the door with the other hand. (On a fast entrance it is advisable to have someone offstage close the door while the actor pretends to.)

Curtains are sometimes used for dramatic entrances; at other times they must be opened or closed by hand to suit the action of the script. When curtains or drapes hung on rings are to be opened, the draperies are grasped at shoulder level with both hands and pushed up and out with both arms, in one continuous motion. When an actor or announcer must speak before the main curtain, he holds the front flap with the downstage hand and the back flap with the upstage hand. As he steps forward he crosses his hands behind his back and so brings the curtains together again. The object, of course, is to keep the set covered as one moves between the curtains.

The **telephone** is a much-used stage prop. Hold the phone receiver with the upstage hand and below the chin so that the face is not covered. In addition, listen to what the other person says by creating conversation for the supposed speaker; then cut that conversation 50 per cent and the timing will be about right.

When food or drinks are served in a play they should be kinds that the actors will enjoy. In **eating** foods on stage, however, avoid any that make speech difficult, such as crackers, nuts, and milk. Fruit juices, especially lemon, which is excellent for clearing the throat, are better than carbonated drinks. Grape juice looks like coffee from the audience and is easier to drink. Substitute foods may be used when a menu is awkward to provide; for example, vanilla ice cream or white sherbet will serve for potatoes, and chocolate ice cream simulates meat. Actors should have ample rehearsals in using real food, for the problems involved in the combination of eating and speaking are obvious.

Dancing, playing a musical instrument, singing, playing games, and countless other activities are called for in plays. Whatever the need, the conscientious actor will find someone to teach him and will then practice until he is proficient in any skill demanded of him.

SPEECH In addition to developing the voice as an instrument of characterization, you will also need to learn a number of speech conventions of the stage. As an experienced actor you should

know that important scenes are usually played downstage, because they can be heard more easily; that when two characters enter the scene in conversation, the speaker enters last; and that you walk on your own speech, not the speech of another actor. You always need to have a good position on the stage for important speeches, and a speech is stronger and more effective if you give it standing. An exit speech should carry you off the acting area with exact timing and crescendo, as you "toss it off" over the downstage shoulder and disappear from sight on the last word.

When speaking with another actor on stage establish **eye contact;** that is, look at the eyes and face of the one with whom you are conversing. This does not mean to stare at the person continuously, but rather to look at him often enough so that the audience knows to whom you are directing a speech.

When two actors are on the stage in **conversation,** both should stand in one-quarter position, and at about the same distance from the footlights. The space between the two speakers should be greater when the stage is large. (*Box and Cox*, page 139.)

A **cue** is a signal for action or speech. Your cues are usually the last few words of the actor's speech which precedes yours. Sometimes, however, action or some sound effect, such as a doorbell, may be a cue for dialogue or movement. You will "pick up your cue" on time if you take a breath just before the other character has finished speaking, so that you are ready to speak, with an attack that is strong and decisive, as soon as he stops.

In **topping** a speech you come in stronger, faster, and with a higher pitch than the previous speech. A series of topped speeches will build a ladder of sound, but in building to a climax it is important for you to start low enough to allow for a steady build to the very last word. (*The Provok'd Wife*, pages 137-138, and *Twelfth Night*, page 139.)

When **cutting in** on the speech of another character, you must make the attack sharp, definite, and timed to a split second. The first man must always be prepared to finish his sentence and go right on in case the cue is picked up late.

In **overlapping speeches** precise and accurate timing is again the keynote. Decide how many words of the other character's speech you can cover with your own without destroying the sense of what he is saying, then practice until you can come in on the beat as accurately as the drummer in the orchestra does. This is a technique often used when a crowd is talking, but key speeches must be heard above a general effect of group conversation.

A **tag line** is the last line in an act or the play. It is usually a "punch" line in a modern play and must be said very distinctly and with a bit of a flourish. Sometimes a slight pause preceding it will make it stand out. It may have been previously "planted" or it may come as a shock. In either case it must be heard and understood. This requires accurate timing, rhythm, and volume. (*Box and Cox*, page 139.)

Asides are lines delivered to the audience which other characters on stage presumably do not hear, and may be considered as thinking aloud. The aside is a convention that was frequently used in nineteenth-century melodrama, in Restoration comedies, and in Shakespearean plays.

As a preliminary to projecting **stage whispers,** try unvoicing sentences. All the unvoiced consonants are good for this exercise—p, t, k, hw, f, th, s, sh, ch, h. Use breath only and a strong diaphragmatic action.

"Fetch fresh fish." "Patches of poppies." "Thrust through the thickets." When stage whispers are given, however, a little voice is required, and a lower pitch will aid projection. (*Master Pierre Patelin,* page 137.)

Calling off stage requires that the actor adjust mentally to the idea of distance and then increase volume, intensity, and pitch. A slower tempo and a degree of inflection will aid the carrying power. (*Love for Love*, page 137.)

The words **ad lib** are taken from the Latin ad libitum, meaning "at pleasure," "as one wishes," and refer to lines not in the script but originated by the actors. There are two uses for ad lib. The first and

most frequent use is to cover an accident of some sort. If an actor forgets his lines his fellow players must keep the scene moving by making up lines on the spur of the moment, in which case the ideas can be given if not the exact words. If an actor is unable to carry on even though he is prompted (which should always be done by the prompter, not another actor) his partner can sometimes take the speech, revamp it, making it his own, and so hold the stage until the actor can get back to his lines. If there is a late entrance and one actor is left on the stage alone for some minutes, he can hold the scene by recounting some of the events that have already occurred and commenting on them. He must be careful, however, not to tell any of the plot which is still to come. All such ad libs should be given with full voice and assurance as if they were memorized lines of the script.

The second use of ad lib is planned to aid in the effectiveness of the action. Crowds may need to ad lib speeches with their pantomime to make a situation seem more natural, especially when entering a scene.

To project the illusion of **crying,** inhale in little gasping sobs, building to the physical and audible manifestations of sobbing. The spoken words should be shaken out on a gasping breath between sobs. Do not cry on the actual words or you will not be understood. For convulsive crying use the abdominal muscles to make the sobs more violent.

Laughing, while apparently spontaneous, must be regulated and done on cue. The technique is just the opposite of that employed in sobbing, though both are the outcome of controlled breathing. In laughter the air is expelled explosively by strong diaphragmatic action. (See exercise on page 115.)

To incite laughter in an audience you must deliver humorous and telling lines clearly and put them right over the footlights, but without seeming to do so. The ability to "take laughs" properly depends upon great sensitivity to audience response and an excellent sense of timing, and will be acquired only with experience. When the laughter

has reached its peak and subsided a little, give your next line with extra volume and intensity, which you will lessen when the audience is once more attentive. This is a form of topping. Never wait for a laugh. It is better to come in with your line too soon than to have an awkward pause. Learn to hold your reactions and character during the laughter without appearing to "freeze."

Exercises in stage mechanics

A. The following groups of exercises will give you an opportunity to practice the stage techniques and conventions explained in the previous pages.

   1. Go to the stage area, taking a position center stage. Then, make a series of crosses to other areas on the stage which the rest of the group must identify, such as UL, DR, LC, URC, and so forth. Be sure that you use your upstage foot first each time you begin a cross.
   2. With a partner take the one-quarter position on stage as if you were in conversation. Then make a downstage cross to the opposite side of the stage while the other actor counters to a position where he is again facing you for conversation.
   3. Join two other students in an exercise to illustrate countering for the entrance of a new actor.

B. The techniques of sitting and rising from chairs, walking up and down stairs, and stooping and bending for objects may be demonstrated by individuals or by a group working in unison.

C. Working in groups, use the improvisation method in the following suggested situations, creating spontaneous dialogue as you enact each scene. Then repeat it in pantomime, with special emphasis on the techniques to be illustrated.

   1. A man sitting in his study reading a newspaper is unaware of the door being cautiously opened and of the entrance of a poorly dressed workman carrying a gun. Suddenly he is ordered to put down his paper. He recognizes the intruder as a hot-tempered carpenter whom he dismissed earlier in the day. Seeing the half-crazed expression of the workman, he tries to calm him by suggesting that perhaps he is sick and should see a doctor at once. As he moves toward the

telephone, the workman steps in front of him; they fight; the gun goes off. The workman steps back, watching his former employer fall to the floor—dead. Hearing footsteps, the workman rushes out the door.

2. Two girls in a living room are looking at the old family album on the table DL. They are laughing at an old baby picture. The upstage girl suggests they sit on the sofa RC; they cross C and sit. Suddenly they hear a scream off stage L. They listen and react in fright. The upstage girl rises as a boy runs in from off stage L. He tells them that their father has just been hurt in an accident. The upstage girl faints and falls to the floor. The other girl begins to cry. The boy runs out, calling off stage for help.
3. Three or four boys and girls are at a costume ball; one boy enters through the curtains and announces the next dance. He retires behind the curtains, which are immediately drawn apart to reveal the ballroom. One couple is dancing; a second is entering to dance. A boy in Shakespearean costume makes a curved cross from UL to DR and bows before a girl costumed in the same period. She makes a curtsy in accepting his invitation to dance.
4. You are writing a letter at your desk DR when the telephone rings. You cross to answer the phone UC and speak for a few moments with the boy on the other end of the line. Then you call off stage to your sister. She enters UL and talks with her boy friend. You return to your letter but can't help hearing her giddy talk, so you give up and begin to make fun of her, mimicking her antics. She finishes her call and makes a direct cross to you, scolding and beginning to cry. You shrug your shoulders, cross UL, and walk out, with your sister following.
5. Three girls are having a tea party. One girl is hostess to the others and arranges the props. (Use real cups and saucers, spoons, teapot, and real food if possible.) She pours tea for each of them, asking if they take cream and sugar. They answer. During the party they discuss their friends and current gossip. The hostess passes little sandwiches, which they select and eat between remarks. At length the party is over and the girls say goodbye, exiting UR.

☆☆☆ PRODUCTION TECHNIQUE

DIRECTING The director's job is to bring to life on the stage the author's ideas as expressed in print. Aside from his supervision of the entire production, his special problem is to develop the action so that both story and characters are made clear to the audience. The manipulation of action on the stage involves a knowledge of art principles, a musical sense, and an instinct for what is dramatically effective.

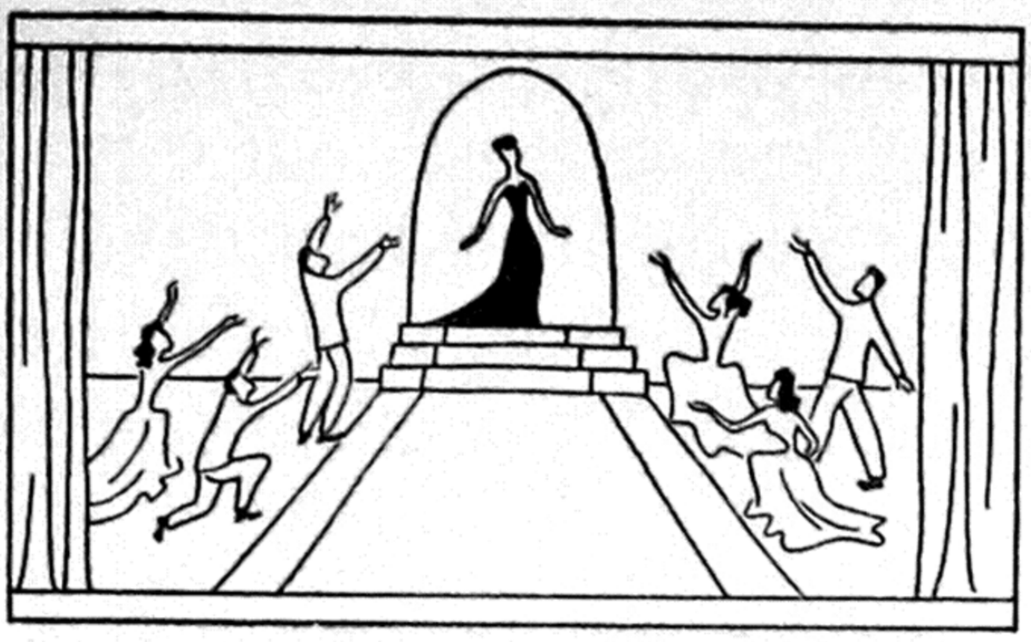
Movement helps to keep a play alive, but it must be motivated by a purpose consistent with characters and plot. Walking across stage, lifting a book, raising an eyebrow, though they may be called action, business, pantomime, or gesture, are all forms of movement. Stage pictures are arrested movement.

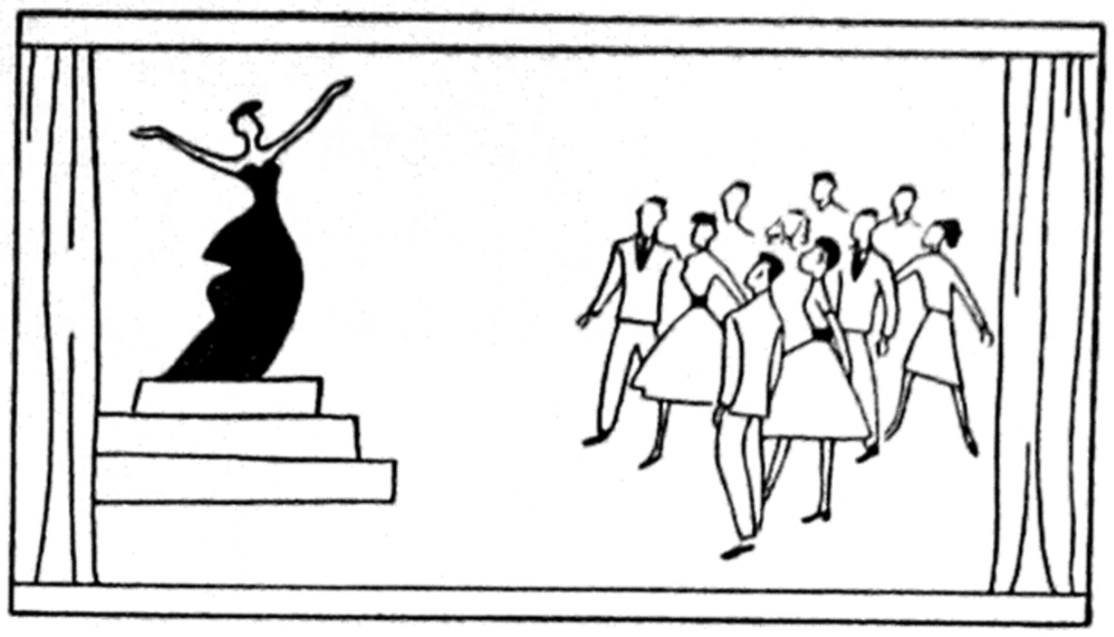
What a character does depends upon the actor's conception of him. He may chew gum, or fidget; he may pick up a magazine and read; he may jam his hands into his pockets. Whatever the business, it must serve the play and never be done because the actor has no speeches for a time or is self-conscious and ill at ease.

How a person moves is determined by his personal characteristics. He may habitually walk with a limp; he may stump along rapidly; he may move slowly and gracefully. *Why* he moves is determined by the way he reacts to other people and situations. He may move toward someone to show affection or defiance, away from him to show disgust or fear. He will rise to his fullest height in pride or determination; he will sink in illness or defeat.

Mood can be created by movement. In *Rosalind* the Dame rocks slowly and contentedly, establishing the peace of the place. In *The Royal Family* the maid flies around answering doorbell and phone, setting an atmosphere of confusion.

Stage groupings are problems of design of which both the settings and the actors are a part. They must conform to art principles of mass, line, and color. They must have balance, coordination, proportion, emphasis and subordination, rhythm, unity, variety, and contrast. Every second on the stage should be a picture with the





Focus on Center of Interest

center of interest, to which all lines converge, constantly shifting as different characters "take the stage." Ways of obtaining focus of attention are many. Perhaps the most dramatic is for the character to stand on a higher level—a step at the entrance to the room, a stairway leading up to rooms off stage, or a balcony.

The use of space is also an effective way of emphasizing the center of interest. When an actor is set apart from the group he immediately achieves prominence if the attention of the crowd is focused upon him. If, however, the crowd turns away from him or is dispersed in a variety of positions, his importance is weakened.

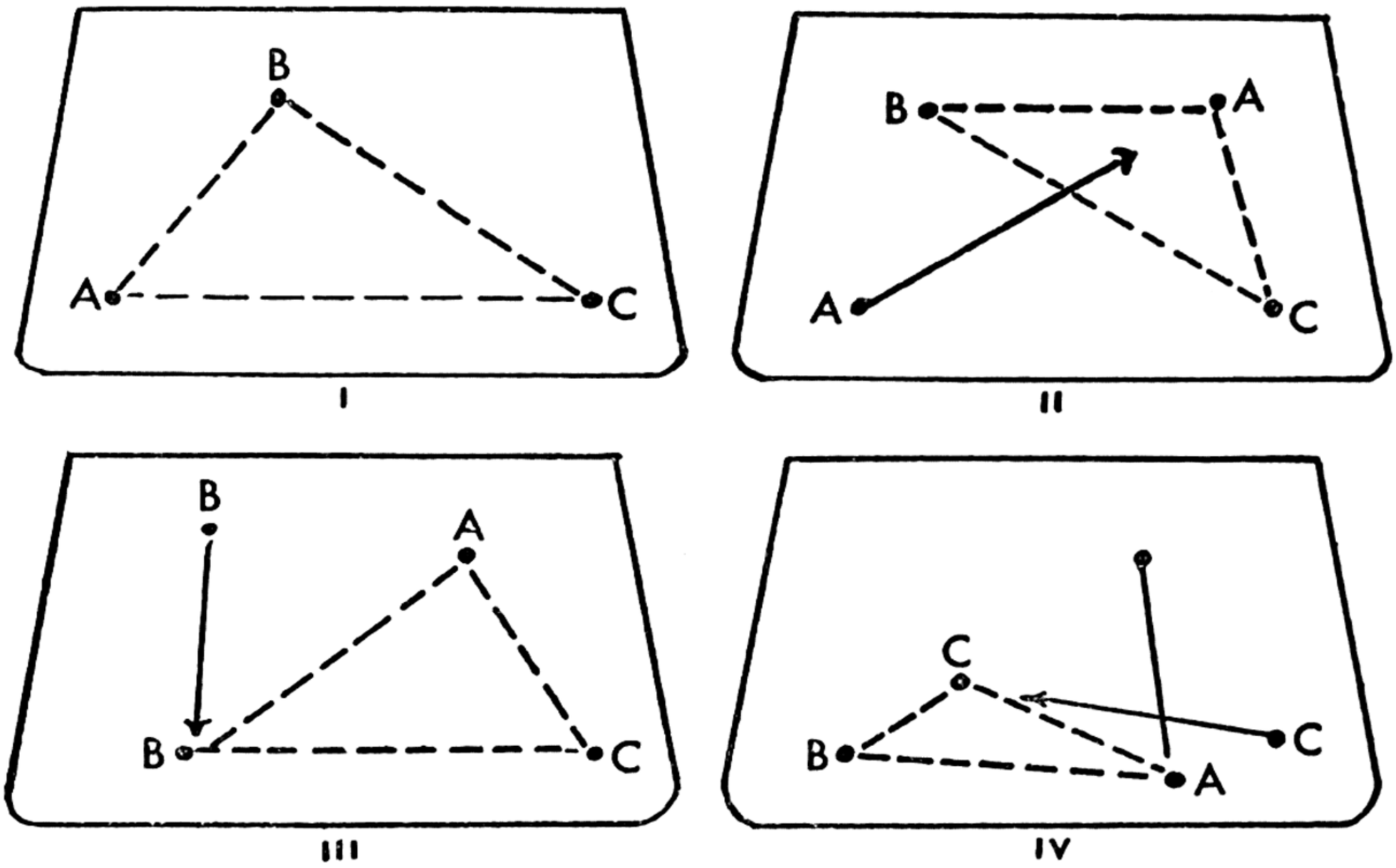
The center of interest may also be pointed up through the use of contrasting elements. If one character alone remains standing while everyone else is seated, he is emphasized. If all the other characters are dressed in subdued colors and his costume is brilliant, he will stand out from the group. This is true also if the material of his costume is more rich in texture than that of the others.

If one character stands in a brilliantly lighted spot on the stage while the others are in a dimmer light, or if he occupies a stronger stage position, such as any of the downstage areas, or stage center, he can dominate the scene.

Other characters on stage can also help to give focus in a number of ways. Besides looking toward the center of interest, a character can direct the attention of the audience by the tilt of his head, the angle of his shoulder, the slant of his whole body, or the position of his arms, hands, legs, and feet.

Groupings should at all times show the relationships of the charac-

ters and their moods. They must be psychologically right; antagonists, for example, would not sit together. It is best to avoid even spacing and even heights, except in stylized plays. People should not stand in a straight line, or in huddled groups, or in a semicircle. Visual interest will be maintained through variations in the bodily positions of each character composing the group.



I. *B* is the center of interest. II. *A* moves up onto a level with *B*. III. *B* drops downstage, making *A* the center of interest. IV. *C* crosses to center stage, becoming the center of interest, while A drops downstage left.

Of the various art forms, the triangle in all its varieties is the one most used for stage pictures. Every movement of the characters causes a change in the shape of the triangle, as may be noted above.

Although the character at the apex of the triangle has the strongest position, he is the center of interest only when the other characters direct their attention to him.

One way to learn design for stage grouping is to study good paintings for both composition and color.

Here are a few general suggestions on directing. Do sufficient desk work—that is, study and planning—so that you know what you want

GROUPING: SMILIN' THROUGH *Beverly Hills High School*

GROUPING: I REMEMBER MAMA *University High School, Los Angeles*

GROUPING: STAGE DOOR — *University High School, Los Angeles*

GROUPING: EVER SINCE EVE — *University High School, Los Angeles*

and how to get it. After settling the interpretation of the play and of the individual characters, take care of the mechanical details: essential blocking, general movement, entrances, exits, and ensemble groupings. Then work for fine points in interpretation and for projection. In case an actor needs help, be ready to suggest appropriate business and mannerisms to bring out the distinctive quality of his character. Make actors aware of points of conflict and of climaxes. As rehearsals progress develop contrast and variety, mood, rhythm, and speed. Watch to see that actors do not play behind furniture or too far upstage, or turn their backs to the audience. See that the speaker crosses in front of others, that he gives his strong speeches standing and in a good position on the stage, and that he times his entrances and exits well and executes them with head and eyes up. Insist that the actors, at least part of the time, look at the people to whom they are speaking, and, above all, that they do not look at the floor.

STAGING The primary purpose of the **set** is to serve the play; that is, to provide an environment and atmosphere that will bring out the values which have been agreed upon as being of prime importance. Suitability to type, truth to period, and correctness of furnishings and color all point up the theme and help to make it clear. An actor plays *in* a setting, not *against* it, and everything about the scene should help, not create hazards for him. A good set should suggest action and business to an alert actor.

One constructs a set on the principles of good design, and employs the fundamentals of architecture and painting in its construction and decoration. At the same time he is capable of modifying any theory to make the set theatrically more effective.

As soon as the set has been designed and approved, a ground plan, or stage plot, is made to scale, showing the position of all the furniture. The scale may be one-half, three-eighths, or one inch to a foot.

In addition to the stage plot a miniature set may be made. This

will help the actors to visualize the setting and will assist the crew in construction and lighting problems.

A good set provides a number of acting areas so that no two scenes need to be played in the same place or with an identical arrangement of actors. Different levels make possible the arrangement of interesting groups for final pictures.

Entrances should be planned for easy entrance and exit, not blocked by furniture on the stage or stage braces in the wings. Upstage center is the best entrance, but a door at the side makes a better exit. A raised entrance is very effective. A single entrance makes a play seem static. Usually it is advisable to have a number of entrances so placed that actors must cross the stage. This gives a sweeping action and movement to the play.

Seldom, if ever, place a large piece of furniture in the center of the stage, since that is the best acting area. Employ artistic economy, remembering that everything on the set must be used. The position of furniture usually indicates its importance, so don't make a piece of furniture conspicuous if its principal function is to dress the set. Place groups of furniture or large pieces, such as couches, so that actors can move around them easily.

Small props and all the **furnishings** of the set should provide the proper atmosphere for the play. Color schemes should produce the desired emotional response in the audience. Warm colors—reds, yellows, browns—express joy and lightness and are used for comedy. The cold colors—blues, grays, greens—express sadness and tragedy.

There is a technique of **shifting a set.** This involves flymen, who work the ropes that send sections of scenery up into the fly gallery; grips, who shift the scenery on stage; prop men who handle the large props, such as furniture; prop men, or girls, who take care of the small props that dress the set; and electricians. As the curtain goes down, all these technicians are in their places in the wings, ready to go onto the set the minute the stage manager says "Strike." (It is important that they wait for this direction from the stage manager, especially if there are curtain calls, since only he knows when the

curtain is down for the last time.) All work simultaneously. The prop girls collect the small props in baskets while the flymen fly any scenery which can be flied; the grips strike the back wall as the electricians break the electrical connections, and the prop men move all furniture to the front of the stage near the footlights. Then the grips take sections of the back wall into the wings and return with pieces of the new set; likewise, the electricians take the old electrical equipment into the wings and return with the new pieces; the prop men carry the furniture into the wings and bring in the new pieces, which they place at the front of the stage. Meanwhile the grips are fastening the new scenery in place and the electricians are making the new electrical connections. When all that is finished the prop men move the furniture into proper position on the set, and the prop girls place the small props. Each member of the crew must know exactly what equipment he is to handle, where he is to get it, and where in the wings he will place what he takes off.

Stage **lighting** has two main functions: to give visibility, and to create mood or atmosphere. It is important that the actor be seen, not equally well at all times, but highlighted at crucial moments. Straight, even lighting which illuminates all parts of the stage equally well is unreal and tiring.

In general, observe these suggestions:

Highlight entrances.

Highlight important playing spaces with spots from the borders or from light trees placed just behind the proscenium.

Keep light off the walls, to prevent glare as well as to conceal imperfections.

Kill shadows by using some footlights.

To make a strong light on some object appear logical, plan an apparent light source, such as a lantern, or a table lamp, or light from a fireplace, in which a spot has been placed.

Put all equipment on dimmers so that light can be controlled.

Raise lights gradually, never snap them on. This applies to house lights also.

The use of **sound** is one of the most telling ways of creating or heightening emotional responses. Besides the common sound effects which are realistic in their purpose, there are sounds which are designed primarily to create mood and atmosphere, as the sound of the storm in *King Lear*, of the drum in *The Emperor Jones*, of the click of the milk bottles in *Our Town*.

Since nearly every play requires some sound effects, it is practical to have on hand equipment for making the common ones: doorbells, telephone bells, slamming and opening doors, airplanes, trains, horses' hoofs, wind, rain, thunder, cars starting and stopping, and crashes. Staging books give thorough instructions for constructing or assembling them. A bell box for doorbell and telephone can be made easily with dry cell batteries, or an electrical connection, and two bells with different tones, or a bell and buzzer. Sound records of all kinds can be purchased.

The selection of **music** which will best serve the play requires considerable research and musical knowledge. Offstage mood music should not consist of selections with which the audience is familiar, unless this is desirable for specific reasons. Otherwise people are apt to be conscious of what is being played instead of being emotionally moved.

Intermission music should serve as an emotional transition to the next scene or act. When the school orchestra is not available, recorded music can be successfully used. This is especially true of a period play such as *The Rivals*, where a great number of acts need to be tied together and the mood sustained. Records of musical instruments of the period, such as the clavichord, add much to the flavor of the play.

When a script calls for an actor to play an instrument, it is obviously desirable to cast in the part someone who can do so. However, when this is not feasible, the instrument can be played in the wings as close as possible to the onstage actor, who then fakes the

movements of the musician. This can be completely convincing if it is well executed.

All sound and music must be carefully rehearsed, and split-second timing is imperative. When there is much equipment to manage, sound and music technicians can profitably work in twos, with one person holding a script, giving the cues, and the other one executing the business.

Costumes are a distinct part of the characterization, for they tell many things about the individual—his tastes, habits, temperament, and station in life. Costumes for the stage must be designed for the character, not only in style but in color and in importance relative to others on the stage. Color merits particular consideration, for not only must all the costumes on the stage at one time be harmonious with each other and with the setting, but they must have pyschological significance also.

The quality and texture of the material must also be considered for both pictorial and psychological influence; flowing materials produce a different emotional effect than stiff ones do. At all times the costuming must emphasize the meaning and purpose of the play and contribute to the constantly changing picture.

An essential requisite of good costuming is that it be an aid to the actor, not a hindrance. Costumes should be easy to put on and take off, should fasten well and easily, and should be easy to manage in movement. They should, moreover, be strong enough to withstand considerable strain and hard usage.

The period costume demands substantial research. Although complete faithfulness to period is not so important as suggestion of the period, there are many details that must be considered. In working with period shows, it is especially important for actors to know what limitations and adjustments they will have to make in walk and carriage. Hoops, trains, bustles, unusual shoes, and other unfamiliar apparel require a great deal of practice and rehearsal if they are to be handled convincingly. Actors should approximate these costume

peculiarities at all rehearsals by improvising some substitute, so that they can learn to move with ease and freedom.

For classroom productions, very effective period costumes can be contrived from clothes that are found in everyone's wardrobe. For example, here is what you can improvise for your Shakespearean Scene:

For the man's costume, a boy may wear blue jeans or slacks and pin the legs tightly in back. If one of the girls will donate a separate collar which she wears with sweaters, he will have a ruff, or one may be made from a paper doily. On a sports coat which is worn backwards a leather belt can be buckled low, just above the hip bone. For a cape use a bathrobe, preferably woolen, and cinch it at the waist with the sash. Pull the sleeves inside, hide them in the back, and draw the collar of the robe up to the sash. For a bonnet, use a man's old hat, covered with a bright solid-colored blouse with all the edges and sleeves tucked inside the hat. With a feather, a brooch, or an ornament added, the effect will be a Milan hat.

A girl may wear a long-sleeved blouse and a long formal skirt to give the illusion of a courtly Elizabethan robe. Over this put a jumper dress, for the bodice effect, and draw the skirt of the jumper to the waist in front and back with pins or ribbons to give an over-skirt effect around the hips. If hoops are available, use them; however, two large bath towels wrapped into a sausage shape and fastened about the waist can serve as the farthingale. Wire coat hangers can also be shaped into hoops, or a pair of football shoulder pads may be used. If long skirts are not available, draperies can be fashioned into a skirt, giving a rich brocaded effect. There is no limit to the masterpieces that can be improvised with a little ingenuity, and their effect on the actor is amazing.

Period movement, while determined to a great extent by the costumes that were worn, also reflected the manners and customs of the age. As you learn about the history of drama you will want to include a detailed knowledge of costumes and the techniques of movement for each period. The realistic handling of hats, canes, fans, handker-

chiefs, snuff boxes, and costume skirts will be part of your future training.

The primary function of **make-up** is to aid in the projection of the character. Due consideration must be given to the effect of stage lights and distance. Much or little make-up will be required according to the size of the theatre. Because there will be greater realism without it, most classroom productions will require no make-up.

In creating a make-up an actor must interpret the characteristics of the character in terms of his own facial structure. Age, health, and other attributes can be indicated by coloring and by the intelligent use of highlights and shadows. The portions of the face to be emphasized are highlighted by the use of a lighter base paint or white liner. The portions to be depressed are shaded with a dark liner, either brown or gray. Structural changes may be achieved with nose putty, wax, cotton, collodion, crepe hair, and other materials. An artistic stage make-up is an integral part of the total characterization.

Every actor should know how to apply his own make-up, but this is something to be learned over a period of time through study and practice. Two or three students of similar coloring might pool resources, purchase some basic supplies and a good make-up book, and experiment. (Note Max Factor booklets, page 353.)

THEATRE VOCABULARY

Acting

antagonist: character who most actively opposes the protagonist.
artistic economy: the precise amount of anything needed to serve the actor or the play.
atmosphere: expression of mood, usually applied to the set.
blocking: the plotting of action by the director.
center of interest: point of focus at any given time.
climax: the high point of action in the play, which is the turning point in the plot.
concentration: focused attention.
conflict: dramatic opposition of the protagonist (a) with himself, (b) with his fellow man, or (c) with society or fate.
contrast: differences emphasized by the presence of the opposite.

cover: obscuring an actor from sight of the audience either by furniture or by another actor.

critiques: evaluations wherein both strengths and deficiencies are noted.

cue: a signal for an actor's speech or action, usually the last three words of another actor's speech.

cut: take out; or stop action.

downstage: toward the footlights, so called because stages formerly slanted.

drama: a composition in prose or verse portraying life and character by means of dialogue and action; a play, a story presenting the conflict of two opposing forces, designed to be presented by actors before an audience.

esprit de corps: the common spirit pervading the members of a group. It implies enthusiasm, devotion, and jealous regard for the honor of the group.

farce: a play in which the comedy is based on exaggerated or absurd situations.

high comedy: a play based upon wit.

ingenue: the young girl character in the play.

juvenile: the young man character in the play.

low comedy: a play based on broad physical humor.

memorization: the learning of lines so that they can be reproduced verbatim.

mood: an emotional state, usually the result of a combination of emotions.

motivate: have a reason for doing or saying something.

motivating force: the impelling desire which causes one to act fairly consistently in all situations.

nemesis: forces set in motion by the character which cause his destruction.

pace: the over-all movement of the play, a combination of tempo and rhythm.

pantomime: the bodily expression of an idea or emotion.

personal magnetism: power to attract.

plot: (a) the contrived sequence of events in a play;
(b) the production form used in stage arrangement.

protagonist: the pivotal character; the one who creates the conflict.

rhythm: a regular succession of beats or accents.

showmanship: a sense of what is theatrically effective.

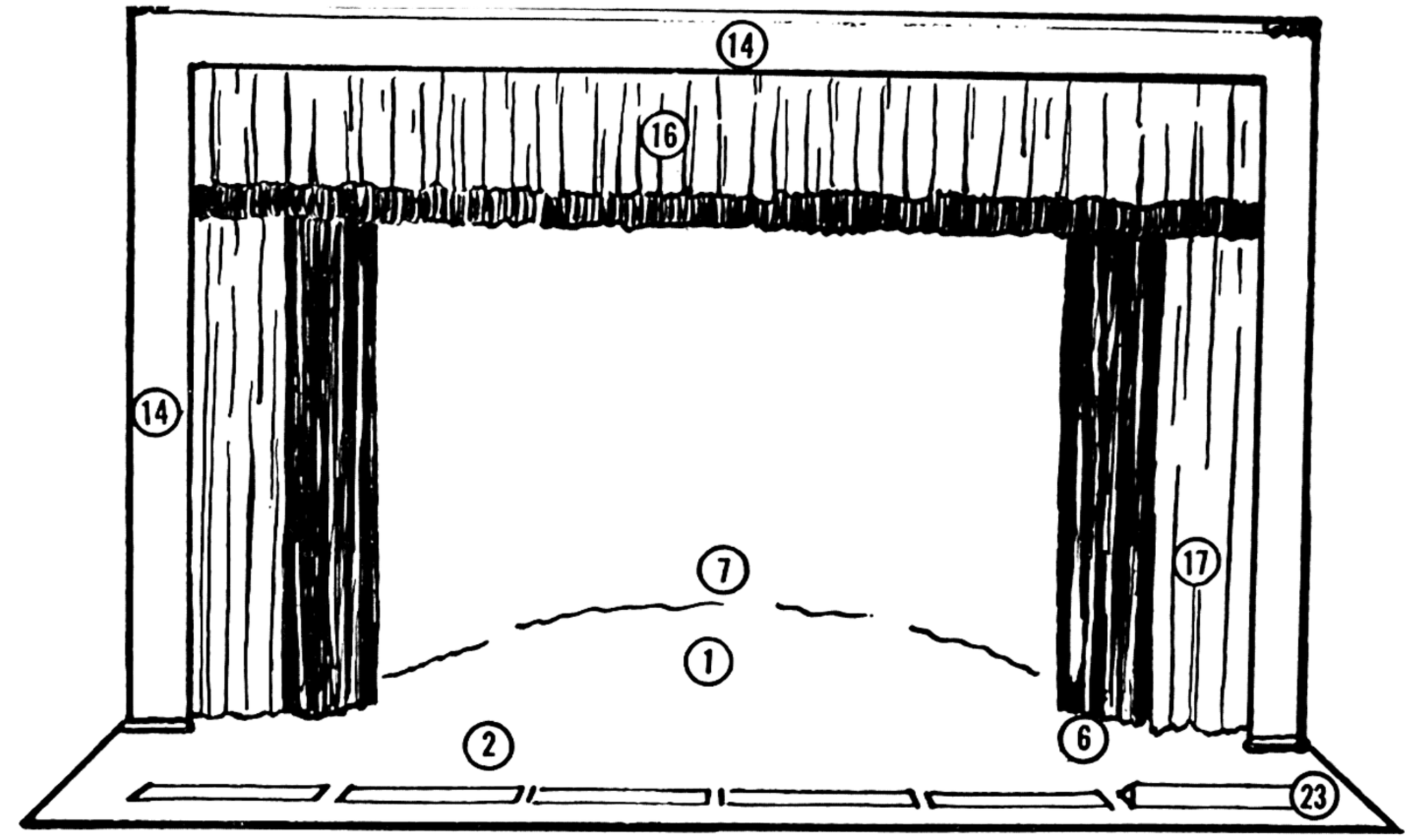
sides: one page of an actor's lines and cues; a half page of typing paper.

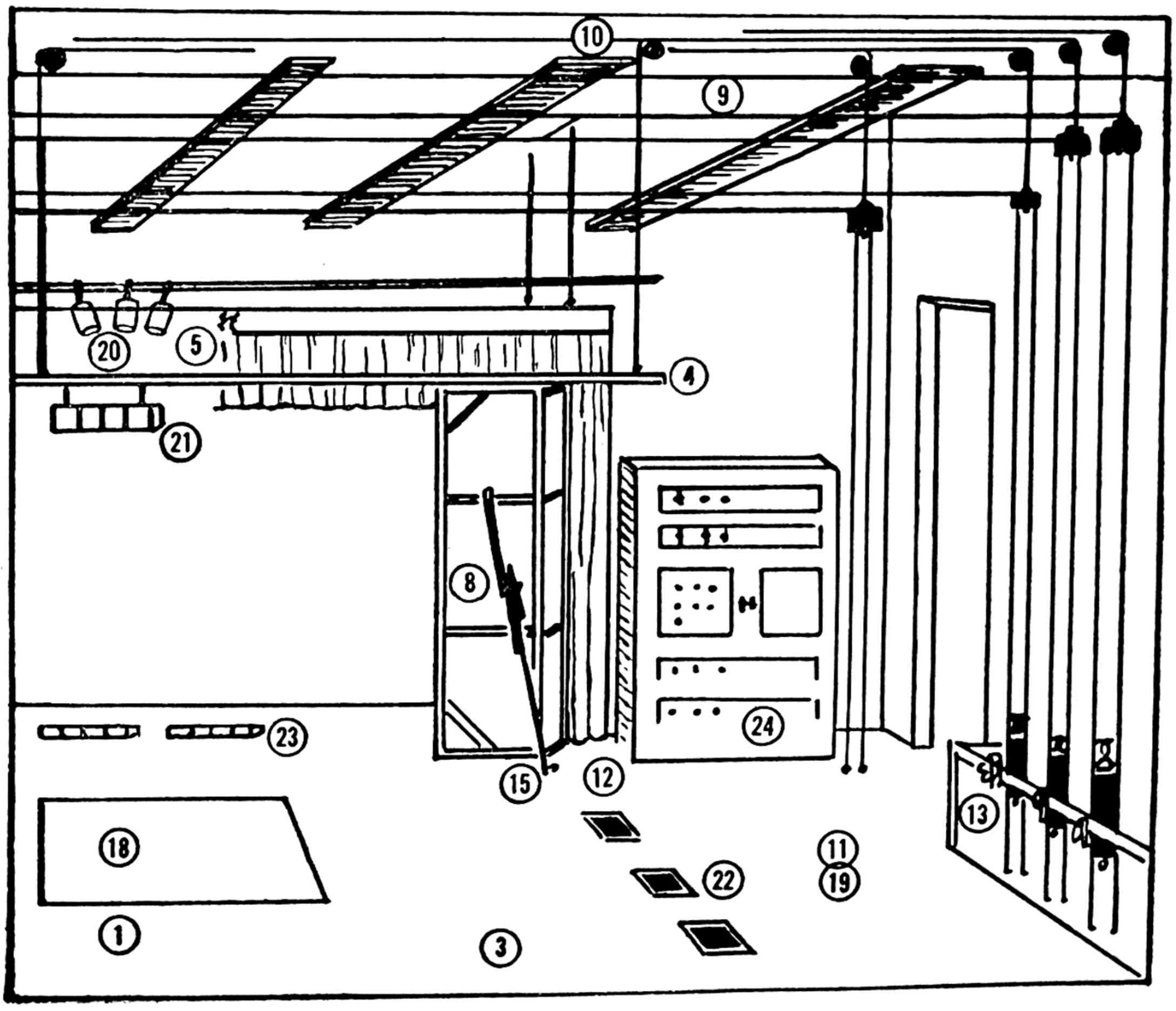
simplicity: "the exact medium between too little and too much."

sincerity: honesty of mind and action.
spontaneity: freshness; as of the first time.
stage left: the stage to the left of the actor as he faces the audience.
stage picture: the grouping of actors at any given time in the play.
stage right: the stage to the right of the actor as he faces the audience.
suspense: expectancy, uncertainty.
tag line: an actor's speech at the close of an act, or of the play.
tempo: time, rate of speed.
theme: the major premise on which the play is based; the proposition to be proved.
timing: the art of regulating the execution of a line or movement to occur at the exact psychological moment.
tragedy: a play in which the protagonist, a noble character, is defeated by forces beyond his control.
upstage: away from the footlights toward the back wall of the stage.
variety: diversity, difference, lack of monotony.
vitality: vigor, life.
warn: notification that a cue is coming.

Staging (*see diagram for location of numbered items*)

acting area (1): the space on stage where the actors perform.
apron (2): the floor of the stage extending beyond the front curtain line.
back stage (3): area behind the curtain line.
battens (4): horizontal supporting bars of wood or pipe from which curtains and scenery are suspended.
border strips (5): short overhead curtains masking border lights.
box set: a room set, three walls and a ceiling.
ceiling: a canvas-covered frame which closes the top of a box set.
curtain line (6): a line on the stage where the main curtain falls.
cyclorama (7): a three-sided sky curtain hung from a U-shaped frame around the back and sides of the set.
drapes: curtains with fullness, usually velour.
drops: painted curtains without fullness.
flats (8): sections of scenery.
flies (9): space above the acting area where curtains and scenery are stored.
Green Room: a special room where actors in costume and make-up may meet their friends.
gridiron (10): overhead structure supporting curtains, rigging, drops.
ground cloth: a canvas floor covering to absorb sound.





TOP: The Stage

 BOTTOM: Backstage Rigging—Right Half of Stage

ground row: a flat profile of ground foliage or scenery which stands alone.
mask or backing: flats used behind doors and windows.
off stage (11): off the acting area.
"OP": opposite side from the prompt side.
"P" (12): prompt side.
parallel: a frame which supports a stage platform and is collapsible; sometimes called a riser.
pin rail (13): the control railing for rigging.
practical: usable, as a window that can be raised.
properties: (a) stage, articles used to dress the set;
(b) hand, articles used by the actors.
proscenium (14): picture-frame opening through which the play is viewed.
ramp: a sloping platform from the floor to a higher level.
stage brace (15): an adjustable brace for supporting flats.
strike: the signal to change the set; usually given by the stage manager.
teaser (16): a short overhead curtain masking the first row of border lights; the first border strip.
tormentors (17): the first side curtains mounted on flats, usually matching the teaser.
trap (18): a trap door in floor of stage.
wagon: a rolling platform on which sets or pieces can be mounted to change scenes quickly.
wing flats: two or three flats hinged together so that they fold like a screen; used for masking.
wings (19): offstage spaces on the right and left of the acting area.

Lighting

baby spot (20): a small focusing light (400 watts).
borders (21): rows of overhead lights.
cable: a heavy electric light cord.
color mediums: glass, silk, or gelatin slides used to color lights.
floodlight: light without lens, used to diffuse light and give general lighting.
floor pocket (22): an outlet in the floor where lights may be plugged in.
footlights (23): row of lights in the apron of the stage.
rheostats: dimmers on switchboard to control the amount of light.
spotlights: focusing lights (1000 watts or over)
switchboard (24): control board for lights.

CHAPTER HIGHLIGHTS

Acting technique
- Movement and business
- Speech
- Exercises in stage mechanics

Production technique
- Directing
- Staging

Theatre vocabulary

Ten

PLAY PRODUCTION ☆☆☆

The following three-act play production outline is simply an enlargement of the form you have already successfully followed for your one-act play. Regardless of the size of the production, these are the three main divisions of work. If you are to be the student director or the manager of any section, you will need to know much that is included in this chapter. However, the knowledge needed in order to produce plays is so great that no single chapter in a book such as this could possibly give all the necessary information. Many excellent books covering all phases of the subject are available and should be consulted. (Page 350.)

The explanations are given here in terms of a regular auditorium stage in a secondary school where the director is aided by other teachers. In a school where the drama teacher is responsible for all phases of production, students will take over the various departments under the supervision of the director. In the situation where advanced students are directing their own plays, without adult supervision, they will first select (from their own group) a director whose final decisions they will honor.

See page 388 for Work Assignment Chart.

DIRECTOR

is responsible for:

selection of play
- of quality
- suitable to cast
- suitable to audience

making the budget

supervision of other directors
- holds discussion
- assigns duties

compilation of prompt book
- interpretation of play
- style of production
- rehearsal schedule
- movement and business

scene plots

prop lists

light plots

sound plot

costume plots

make-up charts

cue sheets
- sound
- lights
- curtains

outline of business management
- names, addresses, phone numbers of cast

selection of cast

rehearsal of cast

checking all phases of production

assembling material for program

STAGE MANAGER (TECHNICAL & ART DIRECTOR)

is responsible for:

all plots, charts, cue sheets

sets
- design
- construction
- painting

props
- stage
  - set (furniture)
  - small (decorations)
- hand (for actors)

electrical effects
- equipment
- placement
- operation

sound effects
- equipment
- operation
  - sound
  - music
    - recorded
    - live (on set)
    - orchestra (during show)

costumes
- design
- construction
- assembling
- pressing, storage, upkeep

make-up
- creation
- purchase of materials
- application

cleanup crews
- for stage
- for dressing rooms

BUSINESS MANAGER (HOUSE MANAGER)

is responsible for:

outline of business management

budget
- checks it
- pays bills

publicity
- writing
- printing
- distribution

tickets
- printing
- sale

programs
- printing
- distribution

ushers

flowers for foyer

arrangements for play pictures

mailing list or guest book

OTHER DIRECTORS

Dance director

Music director
- orchestra
- vocal numbers

Social director
- picnic supper
- cast party

DIRECTOR	STAGE MANAGER (TECHNICAL & ART DIRECTOR)	BUSINESS MANAGER (HOUSE MANAGER)
submitting ideas for publicity supervision of cast pictures	*supervision while running the show* grips (scenery) flymen (curtains) prop men (furniture) prop girls (small props) electricians sound men make-up artists wardrobe managers dressers (for actors) call boys prompters	

Although the director cannot be an expert in all branches of theatre work, he must know enough about each to be able to organize and allocate the duties of the other specialists and be able to supervise to the extent of bringing all phases into a unified whole.

☆☆☆ PREPARATION

SELECTION OF THE PLAY The production begins with the selection of the play. There are three major points to consider: (1) quality, (2) suitability to cast, and (3) suitability to audience.

In order to have educational value for the cast as well as for the audience, it is important that the play be of sufficient worth to justify the time spent on it. Therefore, plays should be chosen which are wholesome, which are written in literate English, and which present a theme within the comprehension and interest of young actors. The importance of working with well-written plays and finely drawn characters cannot be emphasized too strongly.

As a rule, participating students should have a voice in the play

selection, but since they have not read widely the director should have two or three ready to suggest and read. No play which in any way contradicts the principles of good taste and character building, with which education is chiefly concerned, should ever be proposed or performed.

If the play is to be cast from a drama class, the talents of the available actors are known, but if it is to be a play for which anyone in school may try out the problem is more difficult. Usually some much-needed information may be gained if all who are interested are asked to attend a pre-tryout meeting, at which time those attending can discuss the kind of play they would like and can also sign up for tryouts. Even the finest plays will not survive poor casting, so unless there are adequate actors for most of the parts, it is better to choose a simpler play which is within the range of the acting abilities of the average student.

Plays are an experience shared between the artists on the stage and the people in the auditorium. No matter how artistically a play is staged or how excellent the acting is, if the audience is bored, offended, or unprepared to receive the play, the production cannot be considered successful. Over a period of time it is often possible to educate an audience to accept different kinds of plays. This can be done gradually as their confidence and respect are won through good productions and honest publicity.

In the selection of a play for production in a secondary school, two types of audience must be considered. First, there is the student body, composed of people the age of the actors. Usually a play that interests the actors will please their fellow students. Then there are the adults—parents of the actors and friends of the school. In order to be of interest to them the play must have elements that appeal to mature minds. Since adults are familiar with adolescent behavior and the problems of family relationships, situations that present a true picture of family life are apt to meet with their approval. That is why the so-called "family play" is so successful in the average secondary school. Obviously a school cannot repeatedly present plays of this sort but must alternate them with those having

a more advanced or serious theme, and should frequently present costume plays that give a complete release to another period of history. The latter also afford opportunities for school-wide study and cooperation, but they take far more planning and better publicity than ordinary plays do.

A definite dramatic policy in the planning of a series of plays will provide not only entertainment but also dramatic education for both actors and audience. Many different types of plays should be presented, and there should be sufficient variety so that no comparison of consecutive plays is possible. A light comedy followed by a more serious play, then a comedy of a different kind followed by a costume play, will make a good sequence. For example: (1) *Cheaper by the Dozen* or *Melody Jones*, (2) *Our Town* or *Stage Door*, (3) *Our Hearts Were Young and Gay* or *Captain Applejack*, (4) *If I Were King* or *Twelfth Night*. Shakespearean plays, because of the size of the casts and the difficulties of costuming, cannot be presented often. However, the educational value to the entire school cannot be overestimated, and by long-range planning a Shakespearean play can be made a dramatic event of major importance in the school's history. The director's own enthusiasm is usually sufficient to inspire cast and faculty to the greater effort required for such a production.

THE DIRECTOR'S PRELIMINARY PLANNING

When the play has been selected, the director must do a great deal of preliminary planning before he meets the other production heads. He first analyzes the play until he is completely familiar with the ideas and intentions of the playwright. He visualizes the production as it will be staged, lighted, and costumed, so that he can plan constructively with the technical directors. He has ideas for publicity and sales promotion.

PLANNING WITH THE OTHER DIRECTORS

The first conference with the production heads is usually a round-table discussion. Included in this group will be the technical and art director, and, at his discretion, his department heads; the

music and dance directors, and the business manager. Each has been provided with a copy of the play, which he has read before the meeting. The director brings his outline of the desired goals. In this early planning, the values to be emphasized and the atmosphere to be created must be established, with each department head making his contribution. Although it is to be expected that new ideas will develop which will call for further meetings and consultations, time will be saved and misunderstandings among members of the group will be eliminated if this first meeting is well managed. This is the responsibility of the director, who sets the working atmosphere which will prevail throughout rehearsals and production. There must be a give-and-take attitude on the part of everyone, for it is of the utmost importance that each member be saying in his own medium what the author intended, and that there be complete and harmonious agreement on the subject. Then, each department head should be left to make his own translation under the supervision of the director, whose duty it is from this time on to make a unified whole of the production.

At this first meeting the director will go down his list and assign all the responsibilities, reserving for himself those for which he has no adequate worker. Student managers may recruit their own crews. In order that there may be no misunderstandings, the list of assignments, with deadline dates for the completion of each task, should be posted at once, and either the director or his student director should check at intervals on progress. This makes it possible for the director to give extra help where there are difficulties.

Assuming that there are regular classes in stage arts, the stagecraft teacher becomes the art and technical director, who takes charge of the design and construction of settings, costumes, and lighting. He works closely with the director at all times. The first designs to be settled are the scene plots or ground plans for each act, for unless the drama director knows the location of doors, windows, furniture, and important props, he cannot block the movement of the actors.

Working under the direction of the stage teacher is the student

stage manager, who supervises the making and assembling of everything on the stage. The crew working under him consists of the stage carpenter who, with his crew, constructs and paints the set; the property men, who assemble and often make furniture and props; the electricians, who work out the lighting and set electrical equipment; and the sound men, who are responsible for collecting and placing sound equipment. During rehearsals and the run of the play these crews are enlarged by the grips, who move the flats; by flymen, who fly curtains and scenery; by the wardrobe managers, who take charge of mending, pressing, storing, and checking costumes in and out for rehearsals and performances; by make-up artists, dressers, call boys or girls, a prompter, and often by a special man for the main curtain.

With a total time allotment of ten weeks to select, cast, prepare, and present the three-act production, it is feasible to spend one week in selecting the play, one week for casting, seven weeks for rehearsal, and one week for dress rehearsals and playing. This allows eight weeks for staging, since work on the set can begin as soon as the play is selected. The set should be completed at the end of the ninth week, ready for final rehearsals and production the tenth week.

Costume plays with large casts will require at least three additional weeks of rehearsal if the regular routine of classes is to be preserved without interruptions for extra, unscheduled rehearsals.

PREPARATION OF THE MASTER PROMPT BOOK

The organization of this entire venture is included in the master prompt book, which the director begins alone and gradually builds up as others contribute their working drawings and plans. Eventually it will contain all movement and business; all plots, charts, and cue sheets; an outline of the business management; the rehearsal schedule, and the names, addresses, and phone numbers of cast members. It will, in fact, be a complete working record of everything connected with the show.

This is a general outline of the prompt book:

A. The **interpretation of the play** includes a statement of the theme,

an outline of the plot by development, a description of the major conflicts, the suspense elements to be heightened, a statement of the climax, and a decision as to the style which will best project the play. The general atmosphere to be attained, and the mood and tempo with which the show will be developed, should also be specified.

B. The **rehearsal schedule** of the play should be planned and mimeographed copies of it made as soon as the production date is set. (See page 389). Everyone connected with the show should have one. In planning it the director will take into consideration the availability of the rehearsal stage, the other activities of the school and community which might conflict, and the commitments of the actors to their studies and to other activities. Every effort should be made to conserve the time and energy of the students. Time should be allotted for visits to the costumer and the beauty shop. The director will have a definite objective for each rehearsal as well as a breakdown of the episodes and acts. In conference with the technical director, a time will be arranged for the technical rehearsal. So far as possible, everything that might happen should be anticipated, so that no changes in the rehearsal schedule will be necessary.

C. Some **movement and business** will be planned by the director ahead of time; the rest will be put into the prompt book as it is developed.

D. **Plots** of scenes, props, lights, and sound will be prepared by the technicians in charge and submitted to the director for approval.

E. **Costume** and **make-up charts** will be prepared by the artists responsible for them.

F. The **business management** should be outlined, including a campaign for promotion and publicity.

CASTING Much of the success of any play depends upon good casting. Parts are assigned through **tryouts.** It is most satisfactory to have the entire play read to the candidates, but if that is

impossible the story should be told, some of the most effective scenes read, and a brief analysis of each character given. Tryout parts may be half a typewritten page in length and for two characters only. If a role calls for two violently contrasting moods in a character, two tryout parts must be used to be sure that the actor can interpret both moods satisfactorily. It is best not to use the climax of the play or a scene that reveals too much of the plot, for much repetition will tend to make it sound trite, and in later rehearsals it may be difficult to play the scene with spontaneity.

One or two days should be allowed for memorization. Tryouts may be held in any number of ways; in all cases they should be businesslike but at the same time sufficiently informal to relieve the actor of undue tension and allow him to show his real ability. Time permitting, actors should be given an opportunity to try out for more than one role, having indicated their first and second choices ahead of time. There are actors who give a striking first reading but are unable to grow beyond that, while others make a poor showing in a tryout but have a great capacity for growth. The director must be on the alert to detect signs of both of these qualities, which through experience he will learn to recognize more readily.

In educational dramatics, where the development of the actor as an individual is of first importance, a number of reasons may motivate the director in his selection of a cast.

1. **Dependability** should be first on the list of requisites, for the damage to the morale of the cast is too great when a talented actor is irresponsible or uncooperative. No one who is unreliable or is not a good citizen should ever be assigned a role, for no one is indispensable, and acting ability must be coupled with integrity to be of greatest value.

2. **Ability** is the second consideration for casting, because the drama group has the responsibility for giving the public the best performance possible. While any student may enroll in and receive the benefits of the drama class, only those who are sufficiently

talented to make a show interesting to an audience should be cast in the major plays.

3. The **size and appearance of actors** must be considered in order to make the characters convincing and the ensembles pleasing. Groupings in various scenes must be visualized or tested on the stage. Obviously a very tall girl cannot play opposite a short man. As a rule, strong contrasts are used for comedy only.

4. Other factors which may enter into decisions on casting, especially of the smaller roles, are recognition of a student's contribution to other school activities, or his need to learn teamwork or social adjustment.

Double casting has long been a practice in amateur groups. As many parts as possible should be assigned to two people, and two complete casts should be formed whenever feasible. Even the smallest roles or walk-on parts should be doubled. Then two shows should be scheduled so that each cast has an opportunity to play before an audience. Double casting has many advantages for both the actor and the director:

It gives more actors a chance to develop.
It gives more actors training for future shows by giving them the experience of being in a big production, even though in a small part.
It gives each actor the benefit of another person's thinking in the creation of the same character.
It creates a helpful attitude and provides good-natured cast rivalry which is wholesome and social.
It gives an opportunity for alternate casts to watch a complete show from the audience and so learn much that could not be learned otherwise, both about acting and about audience reaction.
It protects rehearsals and performances in case of illness or accident.
It prevents actors from feeling too important and keeps discipline problems at a minimum, since the director can dismiss an uncooperative member and thus uphold proper standards of conduct.
It creates greater audience interest among students because they like to judge and compare the work of individual actors. By so doing they unconsciously develop in drama appreciation.
It stimulates more community interest in the play because more students are involved.

Since the cast is responsible for delivering a show that is worthy of the attention of the audience, it should be understood that casting is always tentative, and that any actor who does not develop to the point of giving an acceptable performance will be dropped from the cast. This is what happens on athletic teams, and actors should be as sportsmanlike in their acceptance of such a decision as athletes are.

REHEARSALS All rehearsals should be carefully planned. Steady progress and growth in the production are possible only when adequate preparation for each rehearsal period is made by both director and cast. A businesslike working atmosphere must be maintained at all times.

The reading rehearsal (A) When the casting is completed, the director calls the cast together for their first reading rehearsal. Seated informally, often around a large table, they read through the play. At this time the director discusses the interpretation and characterizations, following the outline in his prompt book. Each actor should bring a pencil to all early rehearsals and should insert in his script extra sheets of paper on which to record suggestions. These notes he may later use for reference and study, for he should expect to create his role with only a limited amount of further help from the director. (Review Understanding the Part, page 7.)

Blocking rehearsals (B)—movement and business In the first blocking rehearsal the director starts the actors in their positions for the opening of the curtain. Scripts in hand, they walk through the play much as they do in their own first walk-through rehearsals. Now, however, they must modify their actions and movements to conform to an over-all pattern which the director visualizes and which, together with the actors, he develops. While allowing the actor much leeway for the creation of business, the director, as a rule, plans most of the large movement, the positions of the actors at the opening, and groupings for entrances, exits, curtains, and all ensemble effects.

At this first rehearsal the actors should have in their books a

sketch of the stage plan showing the furniture arrangement. A makeshift set with accurate dimensions should be improvised. Sometimes the outline can be chalked or painted on the floor and chairs used to indicate entrances. Furniture of some sort, properly placed, should be used. As the actors move through the action of the play they will record on their scripts all directions as to movement and interpretation.

Working with amateurs, the director usually goes straight through the entire play, blocking the scenes in sequence, with just sufficient rehearsal after blocking each section to set the business and movement reasonably well before going on. This method has the advantage of giving the actors a better understanding of the play as a whole and bringing to their attention the scenes which are crucial to the plot, as well as giving guidance for their self-rehearsals. It also prevents too much time being spent on the first part of the play at the expense of the last part. Rehearsal time should be carefully allotted, with extra time for the more difficult sections. Large ensemble scenes involving actors not appearing in other scenes may be rehearsed separately. In his zeal to perfect the play's action, the director must guard against so involving the actors in mechanical details that they lose sight of the fact that the creation of a character is their most important work. Movement and business are the outgrowth of the character's development and must never seem to be something that is superimposed by the director. Even in blocking rehearsals the actors should be in character and should give their lines with full interpretation as soon as the mechanical details have been mastered.

Developing rehearsals (C) As rehearsals progress, new business is added, changes and adjustments are made, and the play begins to take shape. Gradually movement and business will be set, lines learned, and characterizations clarified, although there will be growth up to the time of dress rehearsal. Actors should plan additional outside rehearsals for themselves, following the routine established in

Chapter 1. By working in groups of two or three, they can accomplish much that will aid the big rehearsals.

Scripts should be discarded as soon as possible. The first act ought to be fairly well memorized at the end of the first week, and the whole show letter-perfect two weeks before the performance date.

Costumes should be selected early and, even though modern, should be used before the dress rehearsal. Shoes are particularly important. Period costumes require extra rehearsal in order to be handled effectively.

When the show is double cast, it is good experience and training for an actor to rehearse with both groups so that, in case he must substitute for his alternate, he will be able to adjust more readily to the other actors. But after the personnel of the two casts is permanently settled, that is, from the time of the first run-through, he rehearses only with his own cast.

Run-through rehearsals (D) Two weeks before the date of production, when the play is completely memorized and casts are settled, two complete run-through rehearsals should be given. One cast may go through the play in the afternoon; then, with time out for a picnic supper, the other cast may repeat it in the evening. Each cast should watch the other, and feel a responsibility for helping to perfect the show. During these rehearsals the director takes notes on every phase of the performance. The strong and weak spots in characterization and play development will be most evident at this time; insecure passages of interpretation and staging snares will loom large. With the casts gathered together after the run-through, the director and actors will discuss critically and constructively the problems to be solved, and note with confidence the sections which were well done. A run-through so early provides an additional impetus to the cast to smooth out difficulties before dress rehearsal. Unless memorization is completed at this time, there will be little opportunity to work out the tempos and rhythm which put the finishing touches on a performance.

Polishing rehearsals (E) The run-throughs bring to light the

parts of the play that need extra rehearsal. Without regard to sequence, these should be worked upon until perfected, and then followed by a run-through of the act in which they occur.

Technical rehearsals (F) Several days before the dress rehearsals, a technical rehearsal should be given. This is a rehearsal for the staging group. At it they work out all the technical problems involving the actors, who should be prepared to repeat any speeches or business as many times as may be necessary to perfect the mechanics. The entire show will not be rehearsed but only those sections designated by the technical director. This is the time for testing sound and lighting cues, the timing and speed of the final curtains, and other mechanical details.

If there are to be changes of scenery, these should be rehearsed by the stage crew alone at a special technical rehearsal when actors are not present. Speed, accuracy, and quiet are the goals. To insure a harmonious blending of costumes by acts, they should be checked under stage lighting either at the technical or at a separate rehearsal. This is particularly important in a modern show where clothes are being provided by the actors.

Adequate technical rehearsals insure an excellent dress rehearsal which, despite superstition to the contrary, is vital to a finished performance.

Dress rehearsals (G) At least one day before the first dress rehearsal the mimeographed Instruction Sheet should be given to all members of the production cast and crew. It should contain full instructions about the show: time of dress rehearsals, time of performances, time to report for make-up, information about care of costumes, props, and stage equipment, and anything else about which there could be the slightest doubt. This saves a great deal of time, repetitious questions, and misunderstandings. Actors might again read Theatre Conventions (page 213).

Two complete dress rehearsals are necessary when parts are double cast, and more than two for a costume play. Anything which is to occur during a performance must be rehearsed. For instance, if there

are to be curtain calls they must be not only planned for but practiced. Many drama teachers feel, and in this the authors agree, that curtain calls, by giving undue prominence to the actors, defeat the whole idea of cooperative effort upon which the production is built. Some schools have found that an excellent substitute, which gives a more satisfying feeling of achievement to all concerned, is to invite the audience to come onto the stage after the performance and meet everyone connected with the production.

There are other customs of the professional theatre which many educators feel are not sufficiently democratic to be followed in a school situation. Such is the practice of presenting flowers to the actors. Since only those taking the leading roles are, as a rule, given flowers, this nullifies the philosophy that there are no small parts, and that every actor and every technician is equally important to the production. Flowers and gifts which are sent could go to the dressing rooms and be presented inconspicuously after the performance, but not over the footlights or on the stage proper. Students should be informed ahead of time of the school's policy or tradition on all such matters.

When all instructions have been given, the dress rehearsal should commence and be run as nearly like a performance as is humanly possible. The only exception to this rule is that it is not always necessary to use perishables such as flowers. Substitutes can be used for the latter when they are needed for business. Prop tables should be placed in each wing, with all the small props and hand props arranged by acts; a crew member should be in charge of them. Food which is to be eaten in the play should be provided.

There should be no stops during the dress rehearsals. All scenery shifts should be made quietly and speedily. This is the time when actors who are not engaged, members of the crew who are not working on a particular scene, and sometimes members of the orchestra who will be playing for the show, may watch from the auditorium. An audience gives the actors an added spur, tends to put them on their mettle, and gives them an insight into the reactions that they

can expect on opening night. However, no one not a part of the show should ever be allowed at any rehearsal.

Although costumes have been tested previously, the first dress rehearsal, in which everyone is playing together in costumes for the first time, presents problems. Both actors and directors must expect this and be prepared to keep poised in emergencies.

The director again takes notes and times the show, which should now be running with accurate speed. Afterward he gives a talk to the assembled cast, pointing out details that can be improved. He gives individual criticisms to cast members and expresses his confidence that the show will run smoothly if everyone does his best.

No long last-minute rehearsals should be necessary. Proper rest and food during the entire rehearsal period will help to insure a cast that will play the third act with as much vigor as they play the first. In order to play a superior show, the actors must go into it knowing that they are well prepared and that all mechanical details are taken care of. They should feel relaxed and confident. There is little danger of their being overconfident for, even with the best-laid plans, enough things go wrong in any dress rehearsal to put them on guard during the show.

☆☆☆ PERFORMANCE

PLAYING THE SHOW This is the actors' contribution to the performance. On the evening of the show the atmosphere backstage is one of quiet, organized activity. Actors will report for make-up at the time designated on the Instruction Sheet —usually an hour or more before curtain time. They check props and costumes carefully, are ready on time, and then wait in their dressing rooms until called, a few minutes before an entrance. While waiting for their first cues they should get into character and stay in it until the play is over. At the time of performance the actor represents the work of the entire theatre organization, and because this is so he has a tremendous responsibility to play the best show of which he is capable.

One last word about the **audience**. On the whole, most audiences are generous and honest in their appraisals of a play. In all fairness, however, it must be admitted that the actor is not always at fault when there is an unfavorable criticism. For what anyone receives from a play or from an experience depends not only upon what is presented, but also upon what he himself brings to the situation by way of past experience, intelligence, and open-mindedness. A child, for instance, would not understand Ibsen's "Ghosts," even though Eleanora Duse, that greatest of Italian actresses, played the leading role. Theatre audiences in remote towns fail to grasp the humor in a play which depends upon a knowledge of current New York shows. Whenever a play has little or nothing in common with the background and interests of the audience, its failure is inevitable, and the responsibility rests with those who selected it and not upon the actors who perform it. This is also true of inferior plays which no amount of good acting can salvage.

Another exception arises from the unfortunate fact that some people bring to the theatre prejudices and preconceived judgments which keep them from forming honest opinions of true worth. When this occurs you should, as an actor of integrity, evaluate all the criticisms fairly and refuse to be affected by any that are unjust or founded on ignorance.

Above all, be warned against letting audience taste influence you to lower your acting ideals. Keep your standards high; never present a cheap, tawdry play, no matter what a popular success it might be. Always try to give plays that have both appeal and merit so that at the final curtain you can feel a thrill of pride over a good job well done.

RUNNING THE SHOW This is the technicians' contribution to the performance. A smooth-running show depends upon the knowledge, skill, adequate preparation, and cool-headedness of a great number of people. It is never a one-man job, but one incompetent person may do infinite damage. True, only the actors appear before the audience and as a result receive most of the

praise. But people wise in the ways of the theatre know that the manner in which a curtain is raised or lowered, or the way a light dimmer is handled, may make a great difference in the effectiveness of the actor's work. When the final curtain goes down, congratulations should be in order for everyone connected with the show.

Stage crew The stage crew handle the scenery, lights, props, and sound. The stage should be completely set at least an hour before the show to give adequate time for checking lights and placement of props. The wings should be clean, with all furniture and props neatly arranged there in proper sequence for quick changes. The time element is of great importance in the theatre. Not only must the play itself move with spirit and rapid tempo, but the intermissions must be timed accurately also, for if they are too long the audience loses the mood and trend of the story. Set changes should have been rehearsed until they can be completed in a minimum amount of time. (See Technique of Shifting, page 180.) Five minutes for the first intermission and seven for the second make good timing.

Plays should begin on time. The orchestra should enter the pit five minutes before starting time, and the Overture should begin exactly at the time it was advertised that the show would start. As the applause for the orchestral number dies down the house lights begin to dim, and the curtain goes up the second that the house is dark. House dimming and curtain raising need to be rehearsed until a definite rhythm is established.

Besides the stage crew members, there are other important groups of back-stage technicians: the make-up artists, the wardrobe managers, the dressers, the call boys, and the prompters.

Make-up artists Make-up procedures vary according to whether actors can apply their own make-up or not. Generally, amateurs are not sufficiently skillful to do it well, and a make-up crew of art students can be more easily trained to take over the responsibility. It is preferable to provide a separate room for this purpose. Neatness is essential, since make-up materials can easily ruin a costume. Because speed, as well as artistry, is important, make-up routine should

be carefully organized and rehearsed. A time schedule for make-up appointments, posted ahead of time and rigidly followed, insures a sufficient amount of time for each actor. Character make-ups require more time than straight make-ups. Leads should come in about the middle of the schedule.

Wardrobe managers A well-organized dressing room will facilitate costume changes and make-up work. Dressing rooms should be assigned and each actor should paste on his mirror a list of his costumes and props by acts. Wardrobe managers or costume assistants should take charge of costumes for dress rehearsals and performances, and should see that they are pressed, mended, and properly hung. Costumes should be pressed before *every* performance. Each actor should hang his costumes in act sequence, with the accessories for each act placed in separate suit boxes which are well labeled as to owner and act. Street clothes should be hung in a separate part of the dressing room so that nothing which is not a part of the play takes up valuable space.

For costume plays with large casts, when costumes have been rented or made, more assistants are needed. Costumes should then be hung alphabetically according to the name of the actor, with the letters of the alphabet separating them. Wardrobe managers will keep an accurate check on all costumes issued and returned, and each actor should be most careful to see that every article is returned in good condition as soon as he has finished using it.

Dressers If a quick costume change is necessary, screens may provide a portable dressing room on stage. Dressers to assist in all quick changes should be trained to work with the actor.

Call boys For large casts particularly, it is advisable to have a call boy or girl for each side of the stage. They should have their play books marked with the entrances and exits of each actor. They should stand in the wings following the script until it is time to go to the dressing room to call the actors on stage. Plenty of time should be given for each actor to come up, usually a warning of about three

minutes, but he should not be called too early, as there is a tendency for him to become tense when waiting too long for an entrance.

Prompters Present at every rehearsal is the person who holds the prompt book. As movement and business are developed, he records it in his book. This he transfers later to the master prompt book. In order to have room for his notes he must either insert blank pages between the leaves of the book, or mount the pages on large pieces of paper from which the centers have been cut.

Because the prompter has rehearsed constantly with the cast, he knows the pauses which different actors take and so is able to prompt only when needed. Of course, prompting should be unnecessary in a properly rehearsed show and should occur only in an emergency, which might arise at any time with any group.

When a play is double cast, each cast will have its own prompter. On a big stage there should be a prompter in each wing, so both prompters work on all shows. Often the student director acts as prompter.

MANAGING THE SHOW

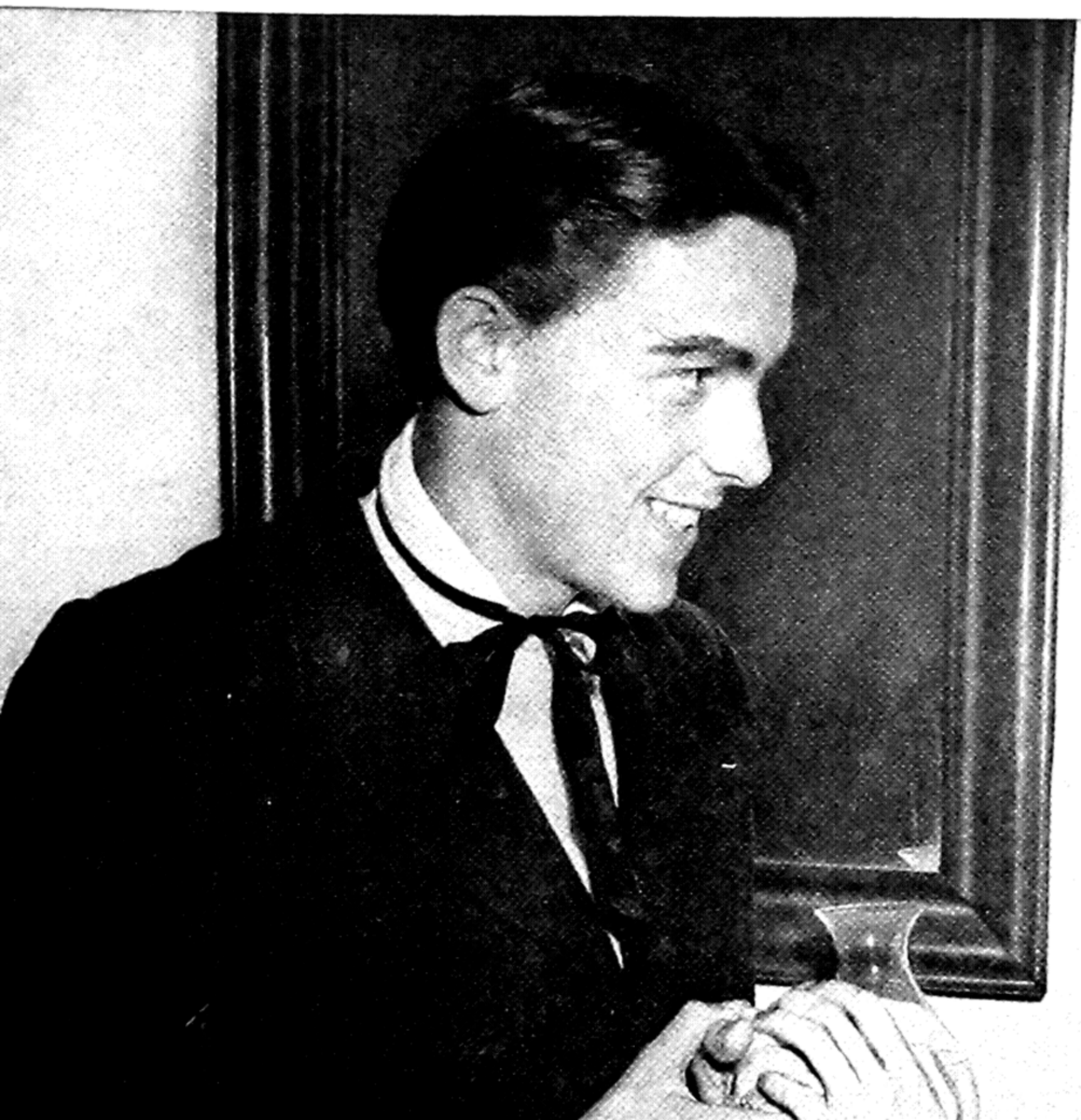
This is the business staff's contribution to the performance. Usually the business management of a production is under the direction of the financial head of the school. It will differ in various situations. Many good books have been written explaining a number of methods. You should find or develop a way of handling the finances of your organization and of publicizing your productions so that they will be financially successful.

Budget A budget is vital to any organization which must support itself. This is especially true of theatre productions in schools where shows not only must clear expenses but should provide a small profit to be used for stage equipment and future productions.

In preparation of the budget the estimated expenditures for all phases of the production are set down: royalties, sets, lighting, costumes, make-up, publicity, tickets, programs, and so forth. It is always wise to have some leeway, labeled miscellaneous, for unexpected

CHARACTER: STAGE DOOR *University High School, Los Angeles*

CHARACTERS: I REMEMBER MAMA *University High School, Los Angeles*





CHARACTERS: STAGE DOOR *University High School, Los Angeles*

CHARACTERS: JUNE MAD *University High School, Los Angeles*

emergencies. The budget is made by the director with the aid of the business manager, and sometimes of the stage director.

Publicity The publicity for a play should progress according to a carefully planned sequence, and should begin a week or two after the casting. There should be established at the outset definite dates when certain sections of the campaign will be launched. In a school where there is a weekly paper, a series of articles could cover the general information about the play, the cast, the sets, the costumes, music, and any other phases of the production. Credit should be given to everyone making a contribution to the show. A feature story based on amusing incidents occurring during rehearsal, or some other topic suggested by the actors, might be written by a clever journalist. The week of the show a review of the first performance can sometimes be written in advance by a person attending the first dress rehearsal, if he has sufficient imagination to know what will be added by audience participation.

Accompanied by a picture or two, articles following this same general scheme can be published in the local papers. Other devices for publicizing the production are:

Colored cardboard posters that will stand up in store windows or can be tacked up anywhere.
Dodgers that can be folded and mailed to other schools and organizations and then posted on a bulletin board.
The essential information printed on two-cent postal cards or on slips of paper the same size to be mailed in bank statements (the bank willing) or given out with merchandise or bills at any local store.
Slides made especially for the local movie or for the school projection machine.
Signs for automobile bumpers.
Stickers for car windshields (for which you must secure police regulations on size and position).
Banners across the street (for which you must secure city permission).
Large signs on the front of the auditorium.
Actors' pictures displayed in enclosed cases in the main hall.
Daily bulletin notices for the last two weeks before the show.
A short scene from the play, given in an all-school assembly.

Skits presented during the noon hour.
Sandwich boards carried by someone, or hung on a large dog, and paraded around the campus during lunch hour to the accompaniment of a drum or other band instrument.
Talks in classes by actors or members of the public speaking class.

Always be honest in your publicity. Aim to stimulate interest and also to prepare your audience for the kind of entertainment which you are presenting.

Tickets Have the tickets printed in plenty of time and accurately numbered to facilitate checking on sales. You may devise many clever ways of selling tickets—by organizations, by clubs, by classes—but the main thing is to sell them. Having competitions between classes is an excellent way of creating interest and sales. The winning class could be admitted to the matinee free. The admission charges must be well considered, and should conform to prevailing prices in the community.

Programs A well-designed program containing the names of all persons working on the show is the generally accepted standard. Program covers may be designed and block-printed by the art department, or simply printed in the school print shop. Or they may be made from gay wallpaper, for which a local store might donate a book of samples. Many ingenious ideas will occur to a resourceful group. If your budget is limited, a single mimeographed page is adequate.

Ushers Students of the beginning drama classes may usher, and thus be enabled to see all the performances. The Junior or Senior class or some other campus organization may wish the privilege. Some responsible person, preferably a teacher, should be in charge of training the group to see that they are familiar with the seating arrangements of the auditorium, that they are suitably dressed, and that they know how to meet the public graciously. This is an important community contact. A play is a festive occasion which calls for good clothes and good manners.

Pictures Pictures of the show, which will provide a permanent record for the actors, for the school yearbook, and for the community

papers, should be taken after the first performance. These should be planned by the director to be sure that the story is covered and that every actor appears at least once. One picture of each complete cast, and a few close-up shots of small groups on different parts of the stage, will make a good record.

Mailing list An active and accurate file of the names and addresses of people who wish to be informed about future plays has box-office value. It is to these people that the postal cards announcing the show are sent. During the last intermission, ushers may pass pencils and cards to obtain these names and addresses. Names may also be secured by means of a guest book which may be signed before and after the show and at intermissions.

☆☆☆ AFTER THE SHOW

CAST PARTY Because play production is a social activity, it is a custom with many drama groups to have a cast party after the last performance. This can usually be arranged by a student committee to take place in the home of a cast member. After the long weeks of rehearsal this provides a memorable occasion when the entire group can enjoy the results of their work together. It has been called a time to "gather up your compliments," and is a fitting finale to a most happy experience.

CLEANUP CREW After "the tumult and the shouting dies" and the production is only a memory, although a recent one, the set must be struck and all props and costumes returned to their proper places. This is the last job for the stage crew or for a specially organized cleanup crew.

THEATRE CONVENTIONS

These rules, or theatre conventions, the experienced, well-trained, and considerate actor observes, for they constitute good stage etiquette.

He is enthusiastic about the show.
He always accepts criticism graciously and is never anything but kind and courteous.

He is not impatient at reasonable delays during rehearsals, but adjusts cheerfully to situations.
He does not discuss mistakes during the show.
He is prompt for rehearsals and is always businesslike.
He is quiet in the wings; he does not talk, but gets into character and awaits his entrances.
He does not handle props on the prop table.
He does not sit on stage furniture except during the show.
He does not stumble over cables and props in the wings, or in any other way hamper the work of the stage crew.
He gives no directions to the stage crew.
He goes at once to his dressing room as soon as the curtain is down, leaving the stage to the stage crew.
He never appears anywhere in costume or make-up except backstage.
He never looks through the main curtain at the audience.
He never looks at the prompter when needing a prompt.
He never breaks up and laughs or gets out of character during a show, no matter what happens.
He is a poised, self-disciplined, agreeable person at all times.

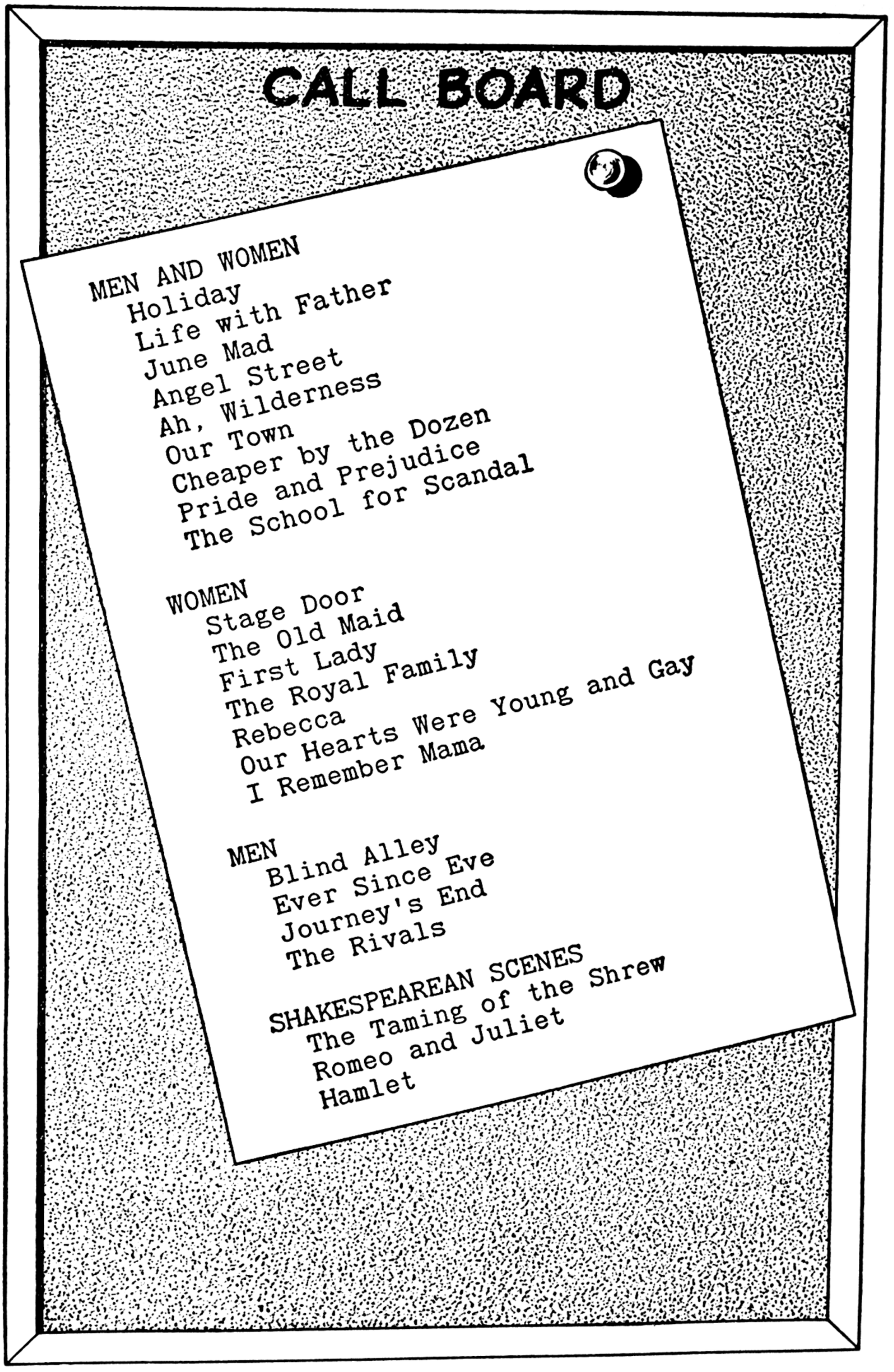
CHAPTER HIGHLIGHTS

Outline of three main divisions of work
Preparation
- Selection of play
- Planning with other directors
- Preparation of Master Prompt Book
- Casting
- Rehearsals

Performance
- Playing the show (actors)
- Running the show (technicians)
- Managing the show (business office)
- After the show
- Theatre Conventions

Part 3

ACTING MATERIALS


CALL BOARD
MEN AND WOMEN
Holiday
Life with Father
June Mad
Angel Street
Ah, Wilderness
Our Town
Cheaper by the Dozen
Pride and Prejudice
The School for Scandal
WOMEN
Stage Door
The Old Maid
First Lady
The Royal Family
Rebecca
Our Hearts Were Young and Gay
I Remember Mama
MEN
Blind Alley
Ever Since Eve
Journey's End
The Rivals
SHAKESPEAREAN SCENES
The Taming of the Shrew
Romeo and Juliet
Hamlet

Eleven

SCENES ☆☆☆

☆☆☆ HOLIDAY

by Philip Barry

ACT I

SCENE: *The third floor sitting-room of Edward Seton's house in New York. It is a comfortable room very richly furnished. The time is about twelve o'clock on a bright, cold Sunday in mid-December.*

CHARACTERS: JULIA SETON
JOHNNY CASE
LINDA SETON

NOTE: Virtually all the detailed movement and business in this scene from *Holiday* have been added by the authors to give you a model to follow in

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the creation of business for any scene you may use. For stage plot, see page 386.)

(JULIA *is seated on* R *end of couch;* JOHNNY *is seated at her left with his arm around her shoulders.* LINDA *enters wearing hat and coat. She is pulling off her hat and speaking as she enters, but stops short as she sees* JOHNNY CASE, *whom she does not know.*)

LINDA. I must say, that of all the boring—(*Stops, in mild astonishment.*)—why, Julia. Is this a way to spend Sunday morning? Who's your pardner? Anyone I know? (*Puts hat and purse on table.* JOHNNY CASE *rises.*)

JULIA. It's—This is Mr. Case—my sister Linda.

JOHNNY. (*Standing* C.) How do you do?

LINDA. (*Taking off gloves and placing them on bookcase.*) Well, thanks,—And you?

JOHNNY. I couldn't be better.

LINDA. Good.

JULIA. *Johnny* Case, his name is. I'm going to marry him.

LINDA. That makes it all right then. (*Comes down to table.*) Who's coming to lunch? Nick and Susan didn't telephone, did they?

JULIA. In just about one month I'm going to marry him.

LINDA. Stand over there in the light will you, Case. (*Smiling, he takes one step.*) But I've never even seen you before.

JULIA. Neither had I until ten days ago at Placid.

LINDA. (*Pretending to be horrified.*) You aren't a guide, are you?

JOHNNY. (*Laughing.*) No, I'm a lawyer.

LINDA. Wouldn't you know it?

JULIA. I want you to be maid-of-honor, Linda. (LINDA *moves down to chair* L.)

LINDA. I accept. (*Sits.*) What'll we wear? Listen, (*Turns to* JULIA.) is this what came over Father in church?

JULIA. I imagine so. (JOHNNY *sits in center of couch.*)

LINDA. Then you've told him already.

JULIA. Yes.

LINDA. Tsch—tsch, this modern generation. (*Gives a gesture of hopelessness.*) Well, young man (*To* JOHNNY.), I hope you realize what you're getting in for.

JULIA. (*A bit annoyed.*) That's pleasant.

LINDA. I don't mean you. You're divine. I mean Father—and Cousin Seton Cram and Laura and the rest of the outlying Setons (*She gives a broad gesture.*)—and the general atmosphere of plenty, with the top riveted down on the cornucopia. (*She pantomimes it.*)

JULIA. Johnny will try to bear up, won't you, Johnny? (*She smiles at him.*)

JOHNNY. I'll do my best. (*He smiles at her lovingly.*)

LINDA. But how *did* you two happen to get together? (*She moves quickly to* L *end of couch and sits beside* JOHNNY.) Tell Linda everything.

JULIA. Well, I was walking along the road with Miss Talcott, one morning on the way to the rink and who should I see but—

LINDA. (*Pretending to correct her.*) W*hom* should I see but—

JULIA. And who should I see but this man coming along carrying skis. (*She and* JOHNNY *look at each other and smile.*)

LINDA. Fancy that. A downright romance. Go on, dear—

JULIA. Do you really want to know?

LINDA. I'm hungry for romance, Sister. If you knew the way my little heart is beating against its bars right this minute. (*She indicates her beating heart.* JULIA *smiles,* JOHNNY *laughs.*)

JULIA. He had a queer look on his face. (*She looks at him teasingly.*)

LINDA. I can believe that. (*She raises her eyebrows.*) His eyes must have been burning.

JULIA. As a matter of fact, the trouble was with his nose. So I stopped him and said: (*Very matter-of-factly.*) "I suppose you don't realize it, but your nose is frozen." And he said: (*Dazed.*) "Thanks, I hadn't realized it." And I said: "Well, it is." And

he said: (*Hopefully.*) "I don't suppose there's anything you personally could do about it."

LINDA. Fresh.

JULIA. I thought so too.

JOHNNY. She was fresh to mention it. It looked to me like an out-and-out pick-up.

LINDA. Obviously.

JULIA. (*Looking at him admiringly.*) I know a good thing when I see it.

LINDA. (*Gesturing.*) So you swept her right off her snowshoes?

JOHNNY. It was touch-and-go with us.

LINDA. I think I like this man.

JULIA. (*Beaming.*) I was sure you would.

LINDA. (*Rising and starting to leave.*) Well, my dears, take your happiness while you may.

JOHNNY. Watch us.

JULIA. (AS LINDA *disappears.*) No—*don't* watch us! (*She looks up at* JOHNNY *who puts his arm around her again as the curtain falls.*)

☆☆☆ LIFE WITH FATHER

by Howard Lindsay and Russel Crouse

ACT II, SCENE 1

SCENE: *The Morning Room of the Day home at 420 Madison Avenue. In the custom of the Victorian period, this was the room where the family gathered for breakfast, and because it was often the most comfortable room in the house, it served also as a living-room for the family and their intimates.*

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CHARACTERS: FATHER
VINNIE

(Father rises and holds the bill in question between thumb and forefinger as though it were too repulsive to touch.)

VINNIE. What's the matter, Clare? What's wrong?

FATHER. I will *not* send this person a check!

(VINNIE *looks at it.*)

VINNIE. Why, Clare, that's the only hat I've bought since March and it was reduced from forty dollars.

FATHER. I don't question your buying the hat or what you paid for it, but the person from whom you bought it—this Mademoiselle Mimi—isn't fit to be in the hat business or any other.

VINNIE. I never went there before, but it's a very nice place and I don't see why you object to it.

FATHER. (*Exasperated.*) I object to it because this confounded person doesn't put her name on her bills! Mimi what? Mimi O'Brien? Mimi Jones? Mimi Weinstein?

VINNIE. How do I know? It's just Mimi.

FATHER. It isn't just Mimi. She must have some other name, damn it! Now, I wouldn't make out a check payable to Charley or to Jimmy, and I won't make out a check payable to Mimi. Find out what her last name is, and I'll pay her the money.

VINNIE. All right. All right. (*She starts out.*)

FATHER. Just a minute, Vinnie, that isn't all.

VINNIE. But Cora will be leaving any minute, Clare, and it isn't polite for me—

FATHER. Never mind Cora. Sit down.

(VINNIE *reluctantly sits down opposite* FATHER *at the table.*) Vinnie, you know I like to live well, and I want my family to live well. But this house must be run on a business basis. I must know how much money I'm spending and what for. For instance, if you recall, two weeks ago I gave you six dollars to buy a new coffee pot—

VINNIE. Yes, because you broke the old one. You threw it right on the floor.

FATHER. I'm not talking about that. I'm simply endeavoring—

VINNIE. But it was so silly to break that nice coffee pot, Clare, and there was nothing the matter with the coffee that morning. It was made just the same as always.

FATHER. It was not! It was made in a damned barbaric manner!

VINNIE. I couldn't get another imported one. That little shop has stopped selling them. They said the tariff wouldn't let them. And that's your fault, Clare, because you're always voting to raise the tariff.

FATHER. The tariff protects America against cheap foreign labor. (*He sounds as though he is quoting.*) Now I find that—

VINNIE. The tariff does nothing but put up the prices and that's hard on everybody, especially the farmer. (*She sounds as though she is quoting back.*)

FATHER. (*Annoyed.*) I wish to God you wouldn't talk about matters you don't know a damn thing about!

VINNIE. I do too know about them. Miss Gulick says every intelligent woman should have some opinion—

FATHER. Who, may I ask, is Miss Gulick?

VINNIE. Why, she's that current-events woman I told you about and the tickets are a dollar every Tuesday.

FATHER. Do you mean to tell me that a pack of idle-minded females pay a dollar apiece to hear another female gabble about the events of the day? Listen to me if you want to know anything about the events of the day!

VINNIE. But you get so excited, Clare, and besides, Miss Gulick says that our President, whom you're always belittling, prays to God for guidance and—

FATHER. (*Having had enough of Miss Gulick.*) Vinnie, what happened to that six dollars?

VINNIE. What six dollars?

FATHER. I gave you six dollars to buy a new coffee pot and now I

find that you apparently got one at Lewis & Conger's and charged it. Here's their bill: "One coffee pot—five dollars."

VINNIE. So you owe me a dollar and you can hand it right over. (*She holds out her hand for it.*)

FATHER. I'll do nothing of the kind! What did you do with that six dollars?

VINNIE. Why Clare, I can't tell you now, dear. Why didn't you ask me at the time?

FATHER. Oh, my God!

VINNIE. Wait a moment! I spent four dollars and a half for that new umbrella I told you I wanted and you said I didn't need, but I did, very much.

(FATHER *takes his pencil and writes in the account book.*)

FATHER. Now we're getting somewhere. One umbrella—four dollars and a half.

VINNIE. And that must have have been the week I paid Mrs. Tobin for two extra days' washing.

FATHER. (*Entering the item.*) Mrs. Tobin.

VINNIE. So that was two dollars more.

FATHER. Two dollars.

VINNIE. That makes six dollars and fifty cents. And that's another fifty cents you owe me.

FATHER. I don't owe you anything. (*Stung by* VINNIE's *tactics into a determination to pin her butterfly mind down.*) What you owe me is an explanation of where my money's gone! We're going over this account book item by item. (*Starts to sort the bills for the purposes of cross-examination, but the butterfly takes wing again.*)

VINNIE. I do the very best I can to keep down expenses. And you know yourself that Cousin Phoebe spends twice as much as we do.

FATHER. Damn Cousin Phoebe! I don't wish to be told how she throws her money around.

VINNIE. Oh, Clare, how can you? And I thought you were so fond of Cousin Phoebe.

FATHER. All right, I am fond of Cousin Phoebe, but I can get along without hearing so much about her.

VINNIE. You talk about your own relatives enough.

FATHER. (*Hurt.*) That's not fair, Vinnie. When I talk about my relatives I criticize them.

VINNIE. If I can't even speak of Cousin Phoebe—

FATHER. You can speak of her all you want to—but I won't have Cousin Phoebe or anyone else dictating to me how to run my house. Now this month's total—

VINNIE. (*Righteously.*) I didn't say a word about her dictating, Clare—she isn't that kind!

FATHER. (*Dazed.*) I don't know what you said, now. You never stick to the point. I endeavor to show you how to run this house on a business basis and you wind up by jibbering and jabbering about everything else under the sun. If you'll just explain to me—

(*Finally cornered,* VINNIE *realizes the time has come for tears. Quietly she turns them on.*)

VINNIE. I don't know what you expect of me. I tire myself out chasing up and down those stairs all day long—trying to look after your comfort—to bring up our children—I do the mending and the marketing and as if that isn't enough, you want me to be an expert bookkeeper, too.

FATHER. (*Touched where* VINNIE *has hoped to touch him.*) Vinnie, I want to be reasonable; but can't you understand?—I'm doing all this for your own good.

(VINNIE *rises with a moan.* FATHER *sighs with resignation.*) I suppose I'll have to go ahead just paying the bills and hoping I've got money enough in the bank to meet them. But it's all very discouraging.

VINNIE. I'll try to do better, Clare.

(FATHER *looks up into her tearful face and melts.*)

FATHER. That's all I'm asking.

(*She goes to him and puts her arm around his shoulder.*)

I'll go down and make out the checks and sign them.

☆☆☆ JUNE MAD

by Florence Ryerson and Colin Clements

ACT I

SCENE: *The Woods' living room. At the right is a davenport with several cushions; behind it, a long table with magazines, and a bowl of flowers. At left is a small spinet-type piano and bench. (May substitute a phonograph.)*

CHARACTERS: PENNY
ROGER

(ROGER *looks around, moves over to the piano, strikes a chord, then sits down and begins to play and sing a song—any song will do as long as it's sentimental and features the word "love." As he sings,* PENNY *comes down the stairs. She stands for a moment looking at him, then sniffs slightly and crosses to the table, where she picks up a book of poems.* ROGER *rises, and gives a start of surprise, which is a trifle overdone.*)

ROGER. I—I'm sorry. I didn't know anyone was here.

PENNY. (*As she crosses to stairs.*) I just came down for a book.

ROGER. Say—you can't be Miss Wood?

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PENNY. (*Stopping.*) Why can't I be?

ROGER. But Mervyn—Well, the old fox! (*He laughs.*) He said you were a scrawny little kid—only fifteen.

PENNY. (*Coldly.*) Oh, did he! Well, I'm afraid I'm not interested in what he said.

ROGER. (*Quickly.*) Don't go! (*Looking at her admiringly.*) He certainly was pulling my leg. "Only fifteen!" Think of my falling for it!

PENNY. (*Turning back.*) How—how old do you think I am?

ROGER. It's pretty hard to tell a woman's age nowadays. Nineteen . . . Twenty . . . Maybe twenty-one.

PENNY. (*With a gasp of joy.*) Oh! (*Recovering herself.*) Well, you're not so *very* wrong. (*She turns back toward landing.*) If you'll excuse me . . .

ROGER. Wait . . . That isn't . . . (*He takes a book from her and looks at it.*) Yes, it *is*! "India's Love Lyrics."

PENNY. (*In hushed tones.*) Do you know them?

ROGER. Know them? (*He opens the book and reads with emotion.*)

"Oh, that my blood were water, thou athirst,
And thou and I in some far Desert land,
How would I shed it gladly, if but first
It touched thy lips, before it reached the sand."

PENNY. (*In ecstasy.*) Oh-h-h . . . (*She hurries toward the divan and arranges the pillows.*) Won't . . . won't you sit down, Mr. Van Vleck?

ROGER. (*Taking the pillows from her.*) Here, let me. (PENNY *sits down with exaggerated elegance.*) Do you mind if I smoke, Miss Wood?

PENNY. Oh, not at all.

ROGER. (*Offering case.*) Perhaps you'd like one?

PENNY. (*Vigorously.*) Oh, *no!* (*With attempted sophistication.*) I mean—I . . . I've given it up.

ROGER. (*Looking down at her.*) I felt sure you'd say that.

PENNY. Why?

ROGER. The minute I saw you, I knew you were one of these really feminine women.

PENNY. (*Falling for it.*) Yes, I am . . . I really am. And there's something so masculine about smoking isn't there? I mean, a really feminine woman doesn't do it because—well, because it isn't feminine.

ROGER. (*Sitting beside her on left of couch.*) You're absolutely right, Miss Wood.

PENNY. But, of course, for a man it's different. Practically all the men I know smoke, except Chuck Harris, and his father gave him twenty dollars to promise he wouldn't, and he spent every cent of it on his glider. (*She laughs trillingly.*) Isn't that just too absurd? He spends every cent he can get hold of on that glider.

ROGER. (*His tongue in his cheek.*) Is Mr. Harris your fiance?

PENNY. My wha-? Goodness no! Chuck—well. Chuck just lives next door, and he's only sixteen. (*She catches herself.*) Men are always so much younger than girls, don't you think? I mean a girl who's sixteen—or, anyway, *almost* sixteen—is years older than a man that's sixteen. Or don't you think so?

ROGER. I certainly do. (*Suddenly gesturing.*) Wait! Don't move!

PENNY. (*Slightly crosseyed.*) What is it?

ROGER. You . . . sitting there . . . with the light through your hair . . . beautiful! (PENNY *relaxes a bit.*) You ought always to wear red. It's your color.

PENNY. (*Almost overcome.*) Honestly? (*A whistle comes from outside—annoyed.*) Oh, dear!

ROGER. What's the matter?

PENNY. Nothing!

CHUCK. (*Off-stage.*) Hey! Pen-n-nay!

☆☆☆ ANGEL STREET

by Patrick Hamilton

ACT I

SCENE: *Living room of a house on Angel Street, London, 1880.*

CHARACTERS: MR. MANNINGHAM, MRS. MANNINGHAM, ELIZABETH (X), NANCY (X)

MRS. MANNINGHAM. What is it? What's the matter? What is it now?

MR. MANNINGHAM. (*Walking over to firelace in front of settee, and speaking with his back to her.*) I have no desire to upset you, Bella, but I have just observed something very much amiss. Will you please rectify it at once, while I am not looking, and we will assume that it has not happened.

MRS. MANNINGHAM. Amiss? What's amiss? For God's sake don't turn your back on me. What has happened?

MR. MANNINGHAM. You know perfectly well what has happened, Bella, and if you will rectify it at once I will say no more about it.

MRS. MANNINGHAM. I don't know. I don't know. You have left your tea. Tell me what is it. Tell me.

MR. MANNINGHAM. Are you trying to make a fool of me, Bella? What I refer to is on the wall behind you. If you will put it back, I will say no more about it.

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MRS. MANNINGHAM. The wall behind me? What? (*Turns.*) Oh—yes—The picture has been taken down—Yes—The picture—Who has taken it down? Why has it been taken down?

MR. MANNINGHAM. Yes. Why has it been taken down? Why, indeed. You alone can answer that, Bella. Why was it taken down before? Will you please take it from wherever you have hidden it, and put it back on the wall again?

MRS. MANNINGHAM. But I haven't hidden it, Jack. (*Rises.*) I didn't do it. Oh, for God's sake look at me. I didn't do it. I don't know where it is. Someone else must have done it.

MR. MANNINGHAM. Someone else? (*Turning to her.*) Are you suggesting perhaps that I should play such a fantastic and wicked trick?

MRS. MANNINGHAM. No, dear, no! But someone else. (*Going to him.*) Before God, I didn't do it! Someone else, dear, someone else.

MR. MANNINGHAM. (*Shaking her off.*) Will you please leave go of me. (*Walking over to bell.*) We will see about "someone else."

MRS. MANNINGHAM. (*Crossing to front of settee.*) Oh, Jack—don't ring the bell. Don't ring it. Don't call the servants to witness my shame. It's not my shame for I haven't done it—but *don't* call the servants! Tell them not to come. (*He has rung the bell. She goes to him.*) Let's talk of this between ourselves! Don't call that girl in. Please!

MR. MANNINGHAM. (*Shaking her off violently.*) Will you please leave go of me and sit down there! (*She sits in chair above the desk. He goes to fireplace.*) Someone else, eh? Well—we shall see. (MRS. MANNINGHAM *in chair, sobs.*) You had better pull yourself together, hadn't you?—(*There is a* KNOCK *at the door.*) Come in. (*Enter* ELIZABETH LC *and leaves the doors open.*) Ah, Elizabeth. Come in please, Elizabeth—Shut the door—(*Pause as she does so.*) Well, come in, come into the room—(*Pause as* ELIZABETH *crosses to the back of the chair* L *of the table.*) Now, Elizabeth, do you notice anything amiss in this room?—Look carefully around the walls, and see

if you notice anything amiss—(*Pause as* ELIZABETH *looks around the room and when she sees the space of the missing picture she stands still.*) Well, Elizabeth, what do you notice?

ELIZABETH. Nothing, sir—Except the picture's been taken down.

MR. MANNINGHAM. Exactly. The picture has been taken down. You noticed it at once. Now was that picture in its place when you dusted the room this morning?

ELIZABETH. Yes, sir. It was, sir. I don't understand, sir.

MR. MANNINGHAM. Neither do I, Elizabeth, neither do I. And now, before you go, just one question. Was it you who removed that picture, Elizabeth?

ELIZABETH. No, sir. Of course I ain't, sir.

MR. MANNINGHAM. You did not. And have you ever, at any time, removed that picture from its proper place?

ELIZABETH. No sir. Never, sir. Why should I, sir?

MR. MANNINGHAM. Indeed, why should you?—And now please, Elizabeth, will you kiss that Bible, will you as a token of your truthfulness—fetch that Bible from my desk? (*Pause.* ELIZABETH *hesitates. Then she does so.*) Very well, you may go. (*She starts to the desk with Bible and* MANNINGHAM *motions to her to put it on* Center *table.*) And please send Nancy in here at once.

ELIZABETH. Yes sir. (*Opens doors, goes out, closes doors, looking at both.*)

MRS. MANNINGHAM. (*Going to him.*) Jack—spare me that girl. Don't call her in. I'll say anything. I'll say that I did it. I did it, Jack, I did it. Don't have that girl in. Don't!

MR. MANNINGHAM. Will you have the goodness to contain yourself? (*There is a* KNOCK *at the* LC *door.* MRS. MANNINGHAM *sits in chair below fire-place.*) Come in.

NANCY. (*Opens doors, enters and leaves doors open. Crossing to settee.*) Yes, sir. Did you want me?

MR. MANNINGHAM. Yes, I do want you, Nancy.—If you will look at the wall behind you, you will see that the picture has gone.

NANCY. (*Going upstage.*) Why. My word. So it has. (*Turns.*) What a rum go! (*Turns to* MANNINGHAM.)

MR. MANNINGHAM. I did not ask for any comment on your part, Nancy. Kindly be less insolent and answer what I ask you. Did *you* take that picture down, or did you not?

NANCY. Me? Of course I didn't. (*Comes to him slyly.*) What should I want to move it for, sir?

MR. MANNINGHAM. Very good. Now will you kiss that Bible lying there, please, as a solemn oath that you did not—and you may go.

NANCY. Willingly, sir. (*She does so, and places Bible on* Center *table again with a little smile.*) If I'd done it I'd've—

MR. MANNINGHAM. That is all, Nancy. You may go. (NANCY *goes out and closes doors. Going to Bible as if to replace it on the desk.*) There! (*As he crosses down* Left *and faces* MRS. MANNINGHAM.) I think we may now be said to have demonstrated conclusively—

MRS. MANNINGHAM. (*Rises; crossing* Left *to him.*) Give me that Bible! Give it to me! Let me kiss it, too! (*Snatches it from him.*) There! (*Kisses it.*) There! Do you see? (*Kisses it.*) There! Do you see that I kiss it?

MR. MANNINGHAM. (*As he puts out his hand for the Bible.*) For God's sake be careful what you do. Do you desire to commit sacrilege above all else?

MRS. MANNINGHAM. It is no sacrilege, Jack. Someone else has committed sacrilege. Now see—I swear before God Almighty that I never touched that picture. (*Kisses it.*) There! (*She comes close to him.*)

MR. MANNINGHAM. (*He grabs Bible.*) Then, by God, you are mad, and you don't know what you do. You unhappy wretch—you're stark gibbering mad—like your wretched mother before you.

MRS. MANNINGHAM. Jack—you promised you would never say that again.

MR. MANNINGHAM. (*Crosses* R. *Pause.*) The time has come to face facts, Bella. (*Half turns to her.*) If this progresses you will not be much longer under *my* protection.

MRS. MANNINGHAM. (*Crossing to him.*) Jack—I'm going to make a last appeal to you. I'm going to make a last appeal. I'm desperate, Jack. Can't you see that I'm desperate? If you can't, you must have a heart of stone.

MR. MANNINGHAM. (*Turns to her.*) Go on. What do you wish to say?

MRS. MANNINGHAM. Jack, (*Crosses to front of settee.*) I may be going mad, like my poor mother—but if I am mad, you have got to treat me gently. Jack—before God—I never lie to you knowingly. If I have taken down that picture from its place I have not known it. *I have not known it.* If I took it down on those other occasions I did not know it, either. (*Turns and crosses to* Center.) Jack, if I steal your things—your rings—your keys—your pencils and your handkerchiefs, and you find them later at the bottom of my box, as indeed you do, then I do not know that I have done it—Jack, if I commit these fantastic, meaningless mischiefs—so meaningless—(*A step toward him.*) why should I take a picture down from its place? (*Pause.*) If I do all these things, then I am certainly going off my head, and must be treated kindly and gently so that I may get well. (*Crosses to him.*) You must *bear* with me, Jack, *bear* with me—not storm and rage. God knows I'm trying, Jack, I'm trying! Oh, for God's sake believe me that I'm trying and be kind to me!

MR. MANNINGHAM. Bella, my dear—have you any idea where that picture is now?

MRS. MANNINGHAM. Yes, yes, I suppose it's behind the cupboard.

MR. MANNINGHAM. Will you please go and see?

MRS. MANNINGHAM. (*Vaguely.*) Yes—yes— (*Crosses below him, goes* Right *to upper end of secretary and produces it.*) Yes, it's here.

MR. MANNINGHAM. (*Reproachfully. As he crosses to the desk, places*

the Bible on it and crosses up L.) Then you did know where it was, Bella. (*Turns to her.*) You did know where it was.

MRS. MANNINGHAM. (*As she starts toward him.*) No! No! I only *supposed* it was! I only supposed it was because it was found there before! It was found there twice before. Don't you see? I *didn't* know—I didn't!

☆☆☆ AH, WILDERNESS

by Eugene O'Neill

ACT II

SCENE: *The dining room of the Miller home a little after six.*

CHARACTERS: RICHARD MILLER, 17
LILY MILLER, his aunt
MRS. ESSIE MILLER, his mother

(RICHARD *appears from the back parlor. On seeing his aunt, he gives her a dark look and turns and is about to stalk back toward the sitting room when she speaks to him pityingly.*)

LILY. Feel any better, Richard?

RICHARD. (*Somberly.*) I'm all right, Aunt Lily. You mustn't worry about me.

LILY. (*Going to him.*) But I do worry about you. I hate to see you so upset.

RICHARD. It doesn't matter. Nothing matters.

LILY. (*Puts her arm around him sympathetically.*) You really mustn't let yourself take it so seriously. You know, something happens and things like that come up, and we think there's no hope—

RICHARD. Things like what come up?

LILY. What's happened between you and Muriel.

RICHARD. (*With disdain.*) Oh, her! I wasn't even thinking about her. I was thinking about life.

LILY. But then—if we really, *really* love—why, then something else is bound to happen soon that changes everything again, and it's all as it was before the misunderstanding, and everything works out all right in the end. That's the way it is with life.

RICHARD. (*With a tragic sneer.*) Life! Life is a joke! And everything comes out all wrong in the end!

LILY. (*A little shocked.*) You mustn't talk that way. But I know you don't mean it.

RICHARD. I do too mean it! You can have your silly optimism, if you like, Aunt Lily. But don't ask me to be so blind. I'm a pessimist! (*Then with an air of cruel cynicism.*) As for Muriel, that's all dead and past. I was only kidding her, anyway, just to have a little fun, and she took it seriously, like a fool. (*He forces a cruel smile to his lips.*) You know what they say about women and trolley cars, Aunt Lily; there's always another one along in a minute.

LILY. (*Really shocked this time.*) I don't like you when you say such horrible, cynical things. It isn't nice.

RICHARD. Nice! That's all you women think of! I'm proud to be a cynic. It's the only thing you can be when you really face life. I suppose you think I ought to be heartbroken about Muriel—a little coward that's afraid to say her soul's her own, and keeps tied to her father's apron strings! Well, not for mine! There's plenty of other fish in the sea! (*As he is finishing, his mother comes back through the back parlor.*)

MRS. MILLER. Why, hello. You here, Richard? Getting hungry, I suppose?

RICHARD. (*Indignantly.*) I'm not hungry a bit! That's all you think of, Ma—food!

MRS. MILLER. Well, I must say I've never noticed you hang back at meal times. (*To* LILY.) What's that he was saying about fish in the sea?

LILY. (*Smiling.*) He says he's through with Muriel, now.

MRS. MILLER. (*Tartly—giving her son a rebuking look.*) She's through with him, he means! The idea of your sending a nice girl like her things out of those indecent books! (*Deeply offended,* RICHARD *disdains to reply but stalks woundedly to the screen door at left, front, and puts a hand on the knob.*) Where are you going?

RICHARD. (*Quotes from* Candida *in a hollow voice.*) "Out, then, into the night with me!" (*He stalks out, slamming the door behind him.*)

MRS. MILLER. (*Calls.*) Well, don't you go far, 'cause dinner'll be ready in a minute, and I'm not coming running after you! (*She turns to* LILY *with a chuckle.*) Goodness, that boy! He ought to be on the stage! (*She mimics.*) "Out—into the night"—and it isn't even dark yet! He got that out of one of those books, I suppose. Do you know, I'm actually grateful to old Dave McComber for putting an end to his nonsense with Muriel. I never did approve of Richard getting so interested in girls. He's not old enough for such silliness. Why, seems to me it was only yesterday he was still a baby. (*She sighs—then matter-of-factly.*) Well, nothing to do now till those men turn up. No use standing here like gawks. We might as well go in the sitting-room and be comfortable.

LILY. (*The nervous, worried note in her voice again.*) Yes, we might as well.

(*They go out through the back parlor. They have no sooner disappeared than the screen door is opened cautiously and* RICHARD *comes back in the room.*)

RICHARD. (*Stands inside the door looking after them—quotes bitterly.*) "They do not know the secret in the poet's heart." (*He comes nearer the table and surveys it, especially the cut-glass dish containing olives, with contempt and mutters disdainfully.*) Food! (*But the dish of olives seems to fascinate him and presently he has approached nearer and stealthily lifts a couple and crams them into his mouth.*)

☆☆☆ OUR TOWN

by Thornton Wilder

ACT II

SCENE: *Bare stage. Board placed across two chair-backs,* R, *to serve as a soda-fountain. Two stools behind board.*

CHARACTERS: GEORGE
EMILY
STAGE MANAGER

(EMILY, *carrying an armful of imaginary school-books, comes along Main Street from the left.*)

EMILY. I can't Louise. I've got to get home. Good-by. Oh Ernestine! Ernestine! Can you come over tonight and do algebra? I did the first and third in Study Hall . . . No, they're not hard. But, Ernestine, that Caesar's awful hard. I don't see why we have to do a thing like that. Come over about seven. Tell your mother you *have* to. G'by. G'by. G'by, Helen. G'by, Fred.

(GEORGE, *also carrying books, catches up with her.*)

GEORGE. Can I carry your books home for you, Emily?

EMILY. (*Coldly.*) Thank you. (*She gives them to him.*)

GEORGE. Excuse me a minute, Emily . . . Say Bob, get everything ready. I'll be there in a quarter of an hour. If I'm a little late start practice anyway. And give Herb some long high ones. His eye needs a lot of practice. Seeya later.

EMILY. Good-by Lizzy.

GEORGE. Good-by Lizzy . . . I'm awfully glad you were elected too, Emily.

EMILY. Thank you.

(*They have been standing on Main Street, almost against the*

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back wall. GEORGE *is about to take the first steps toward the audience when he stops again and says:*)

GEORGE. Emily, why are you mad at me?

EMILY. I'm not mad at you.

GEORGE. You . . . treat me so funny.

EMILY. Well, I might as well say it right out, George. I don't like the whole change that's come over you in the last year. I'm sorry if that hurts your feelings, but I've just got to tell the truth and shame the devil.

GEORGE. I'm awfully sorry, Emily. Wha-a-what do you mean?

EMILY. Well, up to a year ago I used to like you a lot. And I used to watch you as you did everything . . . because we'd been friends so long . . . and then you began spending all your time at baseball . . . and you never even spoke to anybody any more . . . not even to your own family you didn't, and George, it's a fact, you've got awful conceited and stuckup, and all the girls say so. They may not say so to your face, but that's what they say about you behind your back, and it hurts me to hear them say it, but I've got to agree with them a little. I'm sorry if it hurts your feelings . . . but I can't be sorry I said it.

GEORGE. I . . . I'm glad you said it, Emily. I never thought that such a thing was happening to me. I guess it's hard for a fella not to have faults creep into his character.

(*They take a step or two in silence then stand still in misery.*)

EMILY. I always expect a man to be perfect and I think he should be.

GEORGE. Oh . . . I don't think it's possible to be perfect, Emily.

EMILY. Well, my father is, and as far as I can see, your father is. There's no reason on earth why you shouldn't be, too.

GEORGE. Well, Emily . . . I feel it's the other way around. That men aren't naturally good, but girls are. Like you and your mother and my mother.

EMILY. Well, you might as well know right now that I'm not perfect. It's not as easy for a girl to be perfect as a man, because

we girls are more nervous. Now I'm sorry I said all that about you. I don't know what made me say it.

GEORGE. No, no . . . I guess if it's the truth you ought to say it. You stick to it, Emily.

EMILY. I don't know if it's the truth or not. And I suddenly feel that it isn't important at all.

GEORGE. Emily, would you like an ice-cream soda, or something, before you go home?

EMILY. Well, thank you, I would.

(*They seat themselves on the stools.*)

STAGE MANAGER. (*As* MR. MORGAN.) Hello George. Hello, Emily. What'll you have? Why Emily Webb, what've you been crying about?

GEORGE. (*He gropes for an explanation.*) She . . . she just got an awful scare, Mr. Morgan. She almost got run over by that hardware store wagon. Everybody always says that Tom Huckins drives like a crazy man.

STAGE MANAGER. Here, take a drink of water, Emily. You look all shook up. There! Now what'll you have?

EMILY. I'll have a strawberry phosphate, thank you, Mr. Morgan.

GEORGE. No, no. You go and have an ice-cream soda with me, Emily. Two Strawberry sodas, Mr. Morgan.

STAGE MANAGER. (*Working the faucets.*) Yes, sir, I tell you, you've got to look both ways before you cross Main Street these days. Gets worse every year. There are a hundred and twenty-five horses in Grover's Corners this minute I'm talking to you. State Inspector was in here yesterday. And now, they're bringing in these auto-mo-biles, the best thing to do is just stay home. Why I remember the time when a dog could lie down all day in the middle of Main Street and nothing would come to disturb him—Yes, Miss Ellis, be with you in a minute. Here are your sodas; Enjoy 'em. (*He goes off.*)

EMILY. They're so expensive.

GEORGE. No, no—don't think of that. We're celebrating. First, we're

celebrating our election. And do you know what else I'm celebrating.

EMILY. No.

GEORGE. I'm celebrating because I've got a friend who tells me all the things that ought to be told me.

EMILY. George, *please* don't think of that. I don't know why I said it. It's not true. You're . . .

GEORGE. No, you stick to it, Emily. I'm glad you spoke to me like you did. But you'll see, I'm going to change so quick . . . you bet I'm going to change. And, Emily, I want to ask you a favor.

EMILY. What?

GEORGE. Emily, if I go away to Agriculture College next year, will you write me a letter once in a while?

EMILY. I certainly will. I certainly will, George . . . (*Pause.*) It certainly seems like being away three years you'd get out of touch with things.

GEORGE. No, I mustn't do that. You see I'm not going to be just a farmer. After a while maybe I'll run for something to get elected. So your letters'll be very important to me; you know, telling me what's going on here and everything . . .

EMILY. Just the same, three years is a long time. Maybe letters from Grover's Corners wouldn't be interesting after a while. Grover's Corners isn't a very important place when you think of all New Hampshire, but I think it's a very nice town.

GEORGE. The day wouldn't come when I wouldn't want to know everything that's happening here. I know *that's* true, Emily.

EMILY. Well, I'll try to make my letters interesting. (*Pause.*)

GEORGE. Y'know, Emily, whenever I meet a farmer I ask him if he thinks it's important to go to Agriculture School to be a good farmer.

EMILY. Why, George . . .

GEORGE. Yeah, and some of them say that it's even a waste of time. You can get all of those things out of pamphlets the government sends out. And Uncle Luke's getting old, . . . he's about

ready for me to start in taking over his farm tomorrow, if I could.

EMILY. My!

GEORGE. And, like you say, being gone all the time . . . in other places and meeting other people . . . if anything like that can happen I don't want to go away. I guess new people aren't any better than old ones. I'll bet they almost never are. Emily . . . I feel that you are as good a friend as I've got. I don't need to go and meet the people in other towns.

EMILY. But George, maybe it's important for you to go and learn all about cattle-judging and soils and things. And if you're going into politics, maybe you ought to meet people from other parts of the State . . . of course, I don't know.

GEORGE. (*After a pause.*) Emily, I'm going to make up my mind right now. I won't go. I'll tell Pa about it tonight.

EMILY. Why, George I don't see why you have to decide right now. It's a whole year away.

GEORGE. Emily, I'm glad you spoke to me about that . . . that fault in my character. And what you said was right; but there was one thing wrong in it, and that was when you said that for a year I wasn't noticing people, and . . . you, for instance. Listen, Emily, you say you were watching me when I did everything . . . Why, I was doing the same about you all the time. Why, sure I always thought about you as one of the chief people I thought about. I always made sure where you were sitting on the bleachers, and who you were with. And we've always had lots of talks . . . and joking in the halls, and they always meant a lot to me. Of course, they weren't as good as the talk we're having now. Lately I'd been noticing that you'd been acting kind of funny to me, and for three days I've been trying to walk home with you, but something's always got in the way. Yesterday I was standing over against the wall waiting for you, and you walked home with Miss Corcoran.

EMILY. George! . . . Life's awful funny! How could I have known that? Why, I thought . . .

GEORGE. Listen, Emily, I'm going to tell you why I'm not going to Agriculture School. I think that once you've found a person that you're very fond of . . . I mean a person who's fond of you too . . . at least enough to be interested in your character . . . well, I think that's as important as college is, and even more so. That's what I think.

EMILY. I think it's awfully important, too.

GEORGE. Emily. . .

EMILY. Yes, George.

GEORGE. Emily, if I improve and make a big change . . . would you be . . . I mean, *could* you be . . .

EMILY. I . . . I am now. I always have been.

GEORGE. (*Pause.*) So I guess this is an important talk we've been having.

EMILY. Yes.

GEORGE. (*Takes a deep breath and straightens his back.*) Wait just a minute and I'll take you home. (*He rises and goes to the* STAGE MANAGER, *who appears and comes towards him.*) Mr. Morgan, I'll have to go home and get the money to pay you for this. I'll only take a minute.

STAGE MANAGER. What's that? George Gibbs, do you mean to tell me . . !

GEORGE. Yes, but I had reasons, Mr. Morgan . . . Look, here's my gold watch to keep until I come back with the money.

STAGE MANAGER. That's all right. Keep your watch. I'll trust you.

GEORGE. I'll be back in five minutes.

STAGE MANAGER. I'll trust you ten years, George . . . not a day more. Get all over your shock Emily?

EMILY. Yes, thank you, Mr. Morgan. It was nothing.

GEORGE. (*Taking up the books from the counter.*) I'm ready.

(*They walk in grave silence down the stage, turn, and pass through the trellis at the Webbs' back door and disappear.*)

☆☆☆ CHEAPER BY THE DOZEN

by Frank Gilbreth, Jr., and Ernestine Gilbreth Carey, dramatized by Perry Clark

ACT II

SCENE: *The living room of the Gilbreth home, Montclair, New Jersey . . . a large, comfortable room with a well-lived-in appearance, and furnished in the style of the period—the twenties.*

CHARACTERS: ANNE
LARRY
BILL

(*The door opens.* BILL *bursts in and moves to* C *stage. He acts very much put-out. Then* ANNE *enters* L, *turns back, and calls.*)

ANNE. Come on in, Larry.

(LARRY, *a nice-looking boy, enters* L *somewhat hesitantly.*)

ANNE. (*Smiling at him.*) Just—my house.

BILL. I'm starved.

ANNE. (*Irritably.*) Well, go eat.

BILL. Don't worry. And don't think I didn't notice.

ANNE. Notice what?

BILL. Remember that silly part in the movie? (*They nod.*) That part all about—(*With distaste.*)—*love*? (*Continues, accusingly.*) I saw you hold hands.

ANNE. (*Gasping.*) That's a lie! (BILL *folds his arm and glares.*)

LARRY. If anything like that happened, for maybe ten seconds, it was just because of the movie and entirely involuntary.

ANNE. (*Turning towards* LARRY, *wistfully.*) It was?

LARRY. (*Nodding.*) It was just that kind of a movie.

ANNE. (*Swallowing her disappointment.*) Oh.

BILL. (*To Anne.*) See?

CHARACTERS: LIFE WITH FATHER — *Santa Monica City College*

CHARACTERS: EVER SINCE EVE — *University High School, Los Angeles*



CHARACTERS: SHE STOOPS TO CONQUER *University High School, Los Angeles*

CHARACTERS: THE BARRETTS OF WIMPOLE STREET
University High School, Los Angeles



ANNE. (*Bitterly, to* BILL, *crossing toward him.*) Having you tag along is simply unendurable.

BILL. (*Indignantly.*) I suppose you think it's durable to me? (*Shakes his head and crosses* R.) I'm starving to death. (*Goes out* R.)

LARRY. (*With distaste.*) Kid brothers.

ANNE. (*No false pretenses.*) In case you don't already know, I have six of them. (*Swallows.*) Six berserk kid brothers.

LARRY. (*Crossing to her.*) I already know.

ANNE. (*Relieved.*) Thank heaven.

LARRY. Say, I bet you're getting hungry.

ANNE. (*—How could he say such a thing.*) Hungry!

LARRY. I made you miss dinner.

ANNE. (*With scorn.*)I miss dinner all the time. (*Sits on sofa.*) I hate dinner—in fact, if there's one thing on earth I don't care if I miss—it's—dinner.

LARRY. (*Surprised at himself.*) I don't seem to be very hungry, either.

ANNE. (*Pleased.*) You're not?

LARRY. Of course, I ate an awful lot of popcorn.

ANNE. (*Nodding dolefully.*) And gumdrops.

LARRY. (*Still surprised at himself.*) Of course, that never interfered with my appetite before. Say, would you like to go to a dance?

ANNE. (*Taking a breath.*) I'd—(*Cuts herself short, then proceeds with studied casualness.*) I mean, I could probably fit it in—depending on when the dance is.

LARRY. Tonight—a bunch of the seniors.

ANNE. It just happens—tonight I'm free.

LARRY. Swell! I'll change and be back for you in half an hour. (*Starts* L *and then turns back.*) I'm glad your dad isn't old fashioned about letting you go out on school nights.

ANNE. (*Rising, moving toward him.*) School night! Wait, Larry. (*With difficulty.*) There's someone I have to check with first.

LARRY. Some other boy?

ANNE. (*With glance toward stairs.*) Well, he's male.

LARRY. (*Upset.*) I didn't think you were the kind that stalls a fellow while she sees if she can get a better date.

ANNE. (*Anxiously.*) I'm not! It's not that at all. Really, Larry, I'd love to go with you. But—I have to get through a short examination first—and, well,—like I told you—

(BILL *enters* R, *chewing on a sandwich. They are not aware of him.*)

LARRY. (*Holding out his hands to her.*) Honestly?

ANNE. (*Nodding.*) Honestly. (*Takes his hands.*) But I'd rather go to a dance with you—than with—*anyone.*

LARRY. (*Mollified.*) That's different.

BILL. (*Who has been observing the hands, comes to right end of sofa.*) At it again! (*They jerk their hands apart, and separate further.* BILL *continues reproachfully.*) The minute my back is turned!

ANNE. You don't have to sneak up on people. You might cough—or something.

BILL. (*Waving sandwich.*) Just try coughing with your mouth full of peanut butter. (*Starts up the stairs.*) I have to tell Dad we're back.

ANNE. (*Crossing to foot of stairs.*) Bill—Mother said we were not to worry Dad with unimportant worries.

BILL. Who said I was going to worry him. (*Completes his exit up the stairs.*)

LARRY. I hope he doesn't get your father mad.

ANNE. (*Without conviction.*) He won't. (*Grimly, coming to* C.) He'd better not.

LARRY. (*Awkwardly, moving toward her.*) I heard about your father.

ANNE. Lots of people hear about Dad and his work.

LARRY. It wasn't exactly about—his work.

ANNE. The way he eliminates waste motion and things like that? (LARRY *shakes his head. She continues apprehensively.*) What'd you hear?

LARRY. (*With a depreciating smile.*) Tell you the truth, I was almost afraid to come here.

ANNE. (*Emphasizing a surprise she doesn't feel.*) No?

LARRY. (*Nodding.*) I didn't know whether to ask you for a date or not.

ANNE. (*Laughing at the idea.*) You haven't been listening to that little cheerleader? That Joe Scales?

LARRY. How'd you know?

ANNE. (*Exclaiming.*) Really! (*Crosses to right end of sofa.*) The things that boy says about my father. Why, he'd say *anything*!

LARRY. (*Crossing down to her.*) He would.

ANNE. You'd think my dad was some kind of monster—when actually—

LARRY. Yes?

ANNE. He's friendly and agreeable and witty—and has one of the sweetest tempers—and—(*She is cut short by a roar from* DAD *offstage, upstairs.*)

DAD. (*Offstage, upstairs.*) So *she's back*, is *she*?

ANNE. (*With a fearful glance toward stairs.*) And—those stories—just absurd!

LARRY. I'm glad to hear it.

DAD. (*Roaring, offstage.*) *What took her so long?*

ANNE. (*Gulping.*) He must be calling to someone—someone at the back of the house. (*Smiles.*) When Dad calls to the back of the house, you can also hear him at the front of the house.

LARRY. (*With a glance toward stairs.*) I guess you can.

ANNE. No reason why you shouldn't come here.

DAD. (*Offstage.*) *You mean that boy's down there right now?*

MOTHER. (*Offstage, upstairs.*) Shush, Frank.

DAD. (*Offstage.*) *I won't shush!* (ANNE *bites her hand at this.*)

LARRY. (*Hesitantly.*) I guess I'd better be getting along.

ANNE. (*Defeated.*) I suppose you had.

LARRY. (*With glance at stairs, then back to* ANNE.) Guess I'd better. (*Goes quickly to door* L.)

ANNE. (*Trying to repress her concern, moving after him.*) About the dance—I don't suppose—I mean—

LARRY. Yes.

ANNE. What I mean is—(*The question at last.*)—will you be coming back?

DAD. (*Angrily, offstage.*) *B-y j-i-n-g-o!* (ANNE *winces at this, shutting her eyes with pain.*)

ANNE. (*Opening her eyes, taking a breath.*) Will you?

LARRY. (*Squaring his shoulders.*) I asked you to the dance, didn't I? (*Gives one more uneasy glance toward stairs. Then:*) Well—be seeing you then. (*Goes out* L *door, leaving the overwhelmed* ANNE. *She puts her hand to her mouth as though to hold back a cry of pleasure.*)

☆☆☆ PRIDE AND PREJUDICE

by Helen Jerome

ACT II, SCENE 3

SCENE: *Lady Catherine de Bourgh's drawing room at Rosings Park, Hunsford, Kent. A Regency drawing room with deep Empire-green walls and white woodwork.*

CHARACTERS: ELIZABETH
DARCY

DARCY. Miss Elizabeth—I wish to speak to you.

ELIZABETH. I should have thought it evident that I wished to finish my letter.

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DARCY. You're not very polite. You were such a stickler for politeness in Hertfordshire. (*He smiles.*)

ELIZABETH. We are most of us sticklers for virtues in other people. (*Continues writing.*)

DARCY. (*Moves to table.*) Miss Elizabeth—

ELIZABETH. (*Looks up and stops writing.*) Sir? (*He moves away* C. *She looks after him. He turns.*) What *is* it, Mr. Darcy?

DARCY. (*Paces up and down; suddenly crosses to* R *of* ELIZABETH.) It's no use—In vain have I struggled; my feelings will not be repressed. You must allow me to tell you how ardently I admire and love you. (*She rises.*) I've fought with myself all these months. (ELIZABETH *stares at him, too stunned to speak.*) You may think I am speaking without due thought—that my feeling for you outweighs my common sense—that this love for you that consumes me is a thing that will pass. But it is not so, Miss Elizabeth. I have learned that in the bitterness of my self-abasement. (*Pause.*) I love you.

ELIZABETH. Do you expect me to take you seriously? Have you so quickly forgotten the inferiority of my family?

DARCY. I have forgotten nothing about you . . . I love you.

ELIZABETH. Have you considered my unsuitability in the eyes of your exalted world, Mr. Darcy?

DARCY. I have considered it . . . and I love you.

ELIZABETH. (*Angrily.*) You need not say it again, sir! What am I supposed to reply to this extraordinary harangue? One can scarcely call it an offer of marriage. You do not, I suppose, expect me to feel flattered?

DARCY. But do you expect me to be glad that your family is inferior to mine? Or blame me for being honest and sincere when making the most momentous decision of my life?

ELIZABETH. Decision . . . ?

DARCY. Yes, my dearest. I have decided to ask you to marry me.

ELIZABETH. (*Facing him.*) I suppose I should be overwhelmed at this honor.

DARCY. (*Drawing back.*) But . . .

ELIZABETH. I ought to congratulate you on overcoming the battle between your unwilling affection and my unworthiness . . . but you see, I happen to be quite uninterested in your problems . . . (*Crosses down* C.)

DARCY. Elizabeth . . . (*He approaches her again, his hand out. She repels him with a proud gesture. He is about to speak.*)

ELIZABETH. (*Turns to him.*) If you were not so lacking in perception, sir, you might have spared yourself my refusal . . .

DARCY. (*Dumbfounded. He crosses a step to her.*) You refuse me?

ELIZABETH. (*Quietly.*) You might have noticed the fact long ago. I have never hidden it. I neither aspire to nor could I ever return your affection. As for your scruples about marrying into my family . . . don't let that ever concern you again. (*Crosses to table* LC.)

DARCY. Is that all the reply I am to be honored with? I might perhaps deserve to be told why I have been rejected . . . and with so little civility.

ELIZABETH. I also might deserve to know why you consider my feelings so little while expressing your own.

DARCY. (*Takes step to her.*) Please . . . if the manner of my revelation has offended you . . .

ELIZABETH. I am influenced by something deeper than your manners, Mr. Darcy. I am thinking more of your fine capacity for cruelty.

DARCY. Cruelty? And when have I demonstrated that capacity?

ELIZABETH. Mr. Darcy, have you never willfully injured an innocent person?

DARCY. (*After a moment of thought.*) Oh, you are referring again to my treatment of Mr. Wickham? That still preys on you. The fascination inferior men exert over superior women has often been a puzzle to me.

ELIZABETH. Inferior! Do you always apply that word only to other people?

DARCY. I feel justified in using it towards Mr. Wickham . . . unless indeed the word "cad" might be more descriptive. If the prin-

cipal evidence against me is based on your faith in the word of a man like him . . .

ELIZABETH. This is unworthy of you, sir.

DARCY. I know you don't choose to believe me, but let me most earnestly warn you against him. He is an unprincipled, designing . . .

(WARN *Curtain*)

ELIZABETH. (*Turns head.*) I refuse to listen to you any further, but it is not only what you have done to Mr. Wickham, although that would be quite enough . . . (*Faces* DARCY.) Even if I cared for you, and I never could . . . nothing would induce me to marry the man who has ruined my sister's life. (*Her voice breaks.*) The sweetest soul ever born! How could you do it? How could you have hurt her . . . having once known her? (DARCY *is silent.*) Can you deny that you came between Jane and Charles Bingley?

DARCY. I did everything in my power to separate my friend from your sister. (*Quietly.* ELIZABETH *rises.*) Towards him I have been wiser than towards myself.

ELIZABETH. You talk to me of love . . . They love each other, she and Charles . . . Jane is one of those who only love once. It will kill her, I know it will. (*Pause.*) You have trodden on a heart.

DARCY. (*After a silence.*) You wish to think badly of me.

ELIZABETH. (*Turns away from him.*) I have no choice.

DARCY. I have made the mistake of being honest with you.

ELIZABETH. (*Turns to him.*) Honesty is a very overrated virtue. Tact and taste are more agreeable ones.

DARCY. My scruples with regard to your family . . . were natural.

ELIZABETH. And should have been kept to yourself. Let us end this distasteful subject . . . (*Turns to* DARCY.) You could not have made your offer in any way that would have tempted me to accept it. Mr. Darcy, you are the last man in the world whom I could ever be prevailed upon to marry!

DARCY. (*He is humiliated, shocked and astounded.*) Forgive me for having taken up your time. (*He bows; crosses to door* L.) I wish you every happiness.. (*Her face is slightly panicked as he begins to go.*)

CURTAIN

☆☆☆ THE SCHOOL FOR SCANDAL

by Richard Brinsley Sheridan

ACT II, SCENE 1

SCENE: *A room in Sir Peter Teazle's house.*
CHARACTERS: SIR PETER TEAZLE
LADY TEAZLE

SIR PETER. Lady Teazle, Lady Teazle, I'll not bear it!

LADY TEAZLE. Sir Peter, Sir Peter, you may bear it or not, as you please; but I ought to have my own way in everything . . . and what's more I will, too. What! though I was educated in the country, I know very well that women of fashion in London are accountable to nobody after they are married.

SIR PETER. Very well, ma'am, very well; so a husband is to have no influence, no authority?

LADY TEAZLE. Authority! No, to be sure. If you wanted authority over me, you should have adopted me, and not married me; I am sure you were old enough.

SIR PETER. Old enough! . . aye, there it is. Well, well, Lady Teazle, though my life may be made unhappy by your temper, I'll not be ruined by your extravagance.

LADY TEAZLE. My extravagance! I'm sure I'm not more extravagant than a woman of fashion ought to be.

SIR PETER. No, no, madam, you shall throw away no more sums on such unmeaning luxury, 'Slife! To spend as much to furnish your dressing room with flowers in winter as would suffice to

turn the Pantheon into a greenhouse, and give a fête champêtre at Christmas.

LADY TEAZLE. And am I to blame, Sir Peter, because flowers are dear in cold weather? You should find fault with the climate, and not with me. For my part, I'm sure I wish it was spring all the year round and that roses grew under our feet.

SIR PETER. Oons! Madam . . . If you had been born to this, I shouldn't wonder at your talking thus; but you forget what your situation was when I married you.

LADY TEAZLE. No, no, I don't; 'twas a very disagreeable one, or I should never have married you.

SIR PETER. Yes, yes, madam, you were then in somewhat a humbler style . . . the daughter of a plain country squire. Recollect, Lady Teazle, when I saw you first sitting at your tambour, in a pretty figured linen gown, with a bunch of keys at your side, your hair combed smooth over a roll, and your apartment hung round with fruits in worsted of your own working.

LADY TEAZLE. Oh, yes! I remember it very well, and a curious life I led . . . my daily occupation to inspect the dairy, superintend the poultry, make extracts from the family receipt book, and comb my aunt Deborah's lapdog.

SIR PETER. Yes, yes, ma'am, 'twas so indeed.

LADY TEAZLE. And then, you know, my evening amusements! . . . To draw patterns for ruffles, which I had not materials to make up; to play Pope Joan with the curate; to read a sermon to my aunt; or to be stuck down to an old spinet to strum my father to sleep after a fox chase.

SIR PETER. I am glad you have so good a memory. Yes, madam, these were the recreations I took you from; but now you must have your coach . . . vis-à-vis . . . and three powdered footmen before your chair; and in the summer a pair of white cats to draw you to Kensington Gardens. No recollection, I suppose, when you were content to ride double, behind the butler, on a docked coach horse.

LADY TEAZLE. No . . . I swear I never did that. I deny the butler and the coach horse.

SIR PETER. This, madam, was your situation; and what have I done for you? I have made you a woman of fashion, of fortune, of rank . . . in short, I have made you my wife.

LADY TEAZLE. Well, then, and there is but one thing more you can make me to add to the obligation, and that is . . .

SIR PETER. My widow, I suppose.

LADY TEAZLE. Hem! hem!

SIR PETER. I thank you, madam . . . but don't flatter yourself; for, though your ill conduct may disturb my peace, it shall never break my heart, I promise you; however, I am equally obliged to you for the hint.

LADY TEAZLE. Then why will you endeavor to make yourself so disagreeable to me and thwart me in every little elegant expense?

SIR PETER. 'Slife, madam, I say, had you any of these little elegant expenses when you married me?

LADY TEAZLE. Lud, Sir Peter! Would you have me be out of the fashion?

SIR PETER. The fashion, indeed! What had you to do with the fashion before you married me?

LADY TEAZLE. For my part, I should think you would like to have your wife thought a woman of taste.

SIR PETER. Aye . . . there again . . . taste! Zounds! madam, you had no taste when you married me!

LADY TEAZLE. That's very true, indeed, Sir Peter, and, after having married you, I should never pretend to taste again, I allow. But now, Sir Peter, if we have finished our daily jangle, I presume I may go to my engagement at Lady Sneerwell's.

SIR PETER. Aye, there's another precious circumstance . . . charming set of acquaintances you have made there!

LADY TEAZLE. Nay, Sir Peter, they are all people of rank and fortune, and remarkably tenacious of reputation.

SIR PETER. Yes, egad, they are tenacious of reputation with a vengeance, for they don't choose anybody should have a

character but themselves! Such a crew! Ah! Many a wretch has rid on a hurdle who has done less mischief than these utterers of forged tales, coiners of scandal, and clippers of reputation.

LADY TEAZLE. What, would you restrain the freedom of speech?

SIR PETER. Ah! They have made you just as bad as any one of the society!

LADY TEAZLE. Why, I believe I do bear a part with a tolerable grace. But I vow, I bear no malice against the people I abuse; when I say an ill-natured thing, 'tis out of pure good humor, and I take it for granted they deal exactly in the same manner with me. But, Sir Peter, you know you promised to come to Lady Sneerwell's too.

SIR PETER. Well, well, I'll call in, just to look after my own character.

LADY TEAZLE. Then, indeed, you must make haste after me, or you'll be too late. So good-bye to ye. (*Exit* LADY TEAZLE.)

SIR PETER. So . . . I have gained much by my intended expostulation! Yet with what a charming air she contradicts everything I say, and how pleasingly she shows her contempt for my authority! Well, though I can't make her love me, there is great satisfaction in quarreling with her, and I think she never appears to such advantage as when she is doing everything in her power to plague me.

☆☆☆ STAGE DOOR

by Edna Ferber and George S. Kaufman

ACT I, SCENE 2

SCENE: *The Footlights Club. A club for girls of the stage. The room we see is the common living room. It is comfortably furnished with unrelated but good pieces, enlivened by a bit of chintz.*

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CHARACTERS: TERRY
JEAN

*(*TERRY *is asleep at the desk. There is a moment of silence, then* JEAN *comes in, bringing with her a quiver of excitement. She flings her evening wrap on the couch, rushes to* TERRY *and shakes her.)*

JEAN. Terry! Wake up!

TERRY. What's the matter!

JEAN. We're in the movies!

TERRY. What?

JEAN. Both of us! We're in the movie! They just heard from the Coast.

TERRY. Jean! How do you know? What happened?

JEAN. Mr. Kingsley just got the telegram. They liked the tests, and we're to go to the office tomorrow to sign our contracts. We leave for the Coast next week! Terry! Can you believe it?

TERRY. *(Bewildered.)* Yes. Yes! You mean—right away?

JEAN. Of course we'll only get little parts in the beginning. But there's that beautiful check every week, whether you work or not. And the swimming and the sunshine and those little ermine jackets up to here. No more running around to offices and having them spit in your eye. And a salary raise every six months if they like us. So at the end of three years it begins to get pretty good, and after five years it's wonderful, and at the end of seven years it's more money than you ever heard of.

TERRY. Seven years! What do you mean—seven years!

JEAN. Yes, it's a seven-year contract—that is, if they take up the options.

TERRY. But what about the stage? Suppose I wanted to act?

JEAN. Well, what do you think this is—juggling? Motion picture acting is just as much of an art as stage acting, only it's cut up more. You only have to learn about a line at a time, and they just keep taking it until you get it right.

TERRY. (*Staring at* JEAN. *A stricken pause. Then she shakes her head slowly. Her decision is made.*) Oh, no.

JEAN. What?

TERRY. I couldn't.

JEAN. Couldn't what?

TERRY. That isn't acting, that's piece-work. You're not a human being, you're a thing in a vacuum. Noise shut out, human response shut out. But in the theatre, when you hear that lovely sound out there, then you know you're right. It's as though they'd turned on an electric current that hit you here. And that's how you learn to act.

JEAN. You can learn to act in pictures. You have to do it till it's right.

TERRY. Yes, and then they put it in a tin can, like Campbell's Soup. And if you die the next day it doesn't matter a bit. You don't even have to be alive to be in pictures.

JEAN. I suppose you call *this* being alive! Sleeping three in a room in this rotten dump. It builds you up, eh?

TERRY. I'm not going to stay here all my life. This is only the beginning.

JEAN. Don't kid yourself. You've been here three years, and then it's three years more, and then another three—and where are you? You can't play ingenues forever. Pretty soon you're a character woman, and then you're running a boarding house like old Orcutt. *That'll* be nice, won't it?

TERRY. I don't know. You make me sound like a fool, but I know I'm not. All I know is I want to stay on the *stage*. I just don't want to *be* in pictures. An actress in the theatre, that's what I've wanted to be my whole life. It isn't just a career, it's a feeling. The theatre is something that's gone on for hundreds and hundreds of years. It's . . . I don't know . . . it's part of civilization.

JEAN. All right, you stay here with your civilization, eating those stews and tapiocas they shove at us, toeing the mark in this

female seminary, buying your clothes at Klein's. That's what you like, eh?

TERRY. *Yes,* I like it!

JEAN. And I suppose you like this insane racket going on all night! (*She throws open window—street noises start.*)

TERRY. (*Yelling above noise.*) Yes, I *do*!

JEAN. And that Cadillac car sign going on and off like a damned lighthouse! (*She turns off light. Again we see the flash of electric sign, off, on, off, on, full up and flashing faster.*) I suppose you've got to have that to be an actress!

TERRY. Yes! Yes! Yes! Yes! Yes!

JEAN. (*Not stopping for her.*) Well, not for me. I'm going out where there's sunshine and money and fun and . . .

TERRY. (*Shouting above her.*) And little ermine swimming pools up to here! (*The street noise, the flashing light, and their angry shouts are still going on as curtain descends.*)

JEAN. (*As the curtain falls.*) I'm going to make something out of my life. I'm not going to stay in this lousy dump.

☆☆☆ THE OLD MAID

by Zoe Akins

based on the novelette of the same name by Edith Wharton

First Episode: 1833

SCENE: *Delia Lovell's room in her parents' house, Lovell Place, at Avenue A and Ninety-first Street, overlooking the East River in the city of New York.*

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CHARACTERS: DELIA
CHARLOTTE
NORA

NORA. You don't seem a bit nervous, Miss Delia.

DELIA. (*Smiling a little.*) Nervous? No; I don't think I am.

NORA. I wish I wasn't. (*As* DELIA *laughs.*) I wouldn't be so clumsy and slow . . . (*She drops a flower.*) Oh gracious! I keep dropping things.

DELIA. (*Giving her attention to her reflection in the mirror.*) You're doing very well, Nora. After all, there's nothing to be nervous about.

NORA. I know. But you'd think it was *me* getting married—my hands shake so.

DELIA. Take your time.

NORA. But everybody's gone down.

DELIA. We've still a few moments.

NORA. (*With a little self-conscious laugh.*) You was always one to take things calm. If it was me, now . . . (*Breaking off to ask anxiously.*) You're not superstitious, either, are you, miss?

DELIA. Not very.

NORA. All the same, you ought to have "something borrowed and something blue . . ."

DELIA. (*Taking the words out of her mouth.*) I know; "Something old and something new." My lace is old; and everything else is new; but I've nothing borrowed or nothing blue.

NORA. I'd feel easier in my mind if you had.

DELIA. (*With an easy, indulgent laugh.*) Then you'll have to lend me something.

NORA. But what have I got, miss, that you'd wear? It would have to be something no one would see . . .

DELIA. A garter! Lend me a garter . . .

NORA. Oh gracious! Do you mean it, miss?

DELIA. Yes, of course, why not? There's no time to borrow from anyone else.

NORA. (*Primly.*) Please look the other way, then.

DELIA. (*Turning her head, again smiling indulgently.*) I don't see you.

(*As* NORA *turns away and lifts her dress with the greatest possible modesty, a knock at the door causes her to give a little squeal of confusion, drop her skirts quickly and hurry to open it, as* CHARLOTTE'S *voice calls:*)

CHARLOTTE. (*Through the crack.*) Delia!

NORA. It's your cousin, miss.

DELIA. Chatty?

CHARLOTTE. (*As* NORA *holds the door open, entering.*) May I come in?

DELIA. Of course. (NORA *closes door.*)

CHARLOTTE. (*Crossing the room to* DELIA, *importantly.*) I've something for you.

DELIA. But how pretty you look! I never saw you look so well. Did you, Nora?

NORA. No, miss. I could hardly believe my eyes. It must be the dress.

(CHARLOTTE *laughs shortly; and then speaks simply.*)

CHARLOTTE. Of course it's the dress. (*She looks down at the dress gratefully.*) I don't often have a dress that's been made especially for me. Thank you for giving me this one.

DELIA. (*Carelessly.*) Thank mamma. She wanted you to be dressed properly, of course.

NORA. (*Coming forward.*) Here it is, Miss Delia. Do you want me to put it on, or can you bend down in your new stays?

DELIA. I can bend . . . (*She takes the garter, explaining to* CHARLOTTE.) This is something borrowed.

(CHARLOTTE *politely turns away her head, and* NORA *does the same as* DELIA *puts on the garter. Then she continues, straightening up.*)

You haven't anything blue I could carry, have you?

CHARLOTTE. (*Drawing a sharp breath.*) It's odd you should ask me that. (*Looking at a small box in her hand.*) This is blue.

DELIA. What is it?

CHARLOTTE. A cameo. It's a present for you—from Clem Spender.

DELIA. (*Abruptly; startled.*) From Clem! But . . .

(*To* NORA.) You may go, now, Nora.

NORA. Yes, miss. (*She slips out with a curious, backward glance, holding up her stocking by clutching at her dress.*)

CHARLOTTE. (*As the door closes on* NORA.) He asked me to give it to you. He unwrapped it to take out a note that was inside. That's how I saw it was a cameo, and blue. Then he changed his mind again and gave me the note to give you, too.

DELIA. But I thought Clem was in Italy!

CHARLOTTE. (*Simply, but with a hard note in her voice.*) He came home—today. Just in time for your wedding. He hadn't heard you were going to marry someone else. He thought you must be ill because you'd stopped writing.

(*As* DELIA *opens the note,* CHARLOTTE *turns to go, but* DELIA *stops her before she can open the door.*)

DELIA. Wait, don't go!

(CHARLOTTE *turns from the door and stands waiting while* DELIA *reads the note. Then* CHARLOTTE *speaks again, very simply, but with the same hard note in her voice, as if she were steeling herself against saying more:*)

CHARLOTTE. They'll play the wedding march next.

DELIA. I know. (*Suddenly she covers her face with her hands and speaks impulsively.*)

Oh, Chatty, I'm afraid!

CHARLOTTE. Of what?

DELIA. Of Clem! Of what he may say or do. There'll be champagne, and if he should take a glass too much . . . watch him, Chatty, will you? Be . . . be kind to him.

CHARLOTTE. I don't see how anyone could ever be unkind to poor Clem.

DELIA. (*Bending her head sharply.*) Don't . . . !

CHARLOTTE. (*Coldly, but with some surprise.*) I didn't know you cared that much.

DELIA. You knew I loved him.

CHARLOTTE. I knew you told him so.

DELIA. I must not cry.

CHARLOTTE. You won't cry if you keep saying to yourself, over and over: "I'm marrying a Ralston; I'm marrying a Ralston."

DELIA. (*Defiantly, herself again.*) Yes, I *am* marrying a Ralston, and I'm glad.

CHARLOTTE. (*Without sympathy.*) Everyone's glad you're doing so well. They always expected you to, and you have. But I don't envy you, Delia.

DELIA. I don't want you to envy me; but I don't want you to hold my marriage to Jim against me, either.

CHARLOTTE. (*Stubbornly.*) When Clem went to Italy to study painting, two years ago, you promised to wait for him.

DELIA. I did wait—but if Clem wanted a wife, he should have stayed here and gone into his uncle's bank, and earned something.

CHARLOTTE. If he'd wanted you for his wife, he should have, of course. Trying to be an artist isn't the sort of thing you had any patience with.

DELIA. But I was patient. He promised to come back, if he failed, and go to work. And if he had, I'd have married him; even though papa disapproved. I swear that.

CHARLOTTE. It never occurred to you, I suppose, that an artist couldn't possibly know whether he was a failure or a success, at the end of a single year?

DELIA. I thought, and I still think, he should have known there was nothing in art, for him, by that time, and have come back and settled down. And he would have if he'd cared enough.

CHARLOTTE. He cared. You needn't think he didn't . . .

DELIA. You needn't think *I* didn't!

CHARLOTTE. (*With feeling.*) Then why couldn't you have waited?

DELIA. I tell you I did wait! Not one year, but almost two. It was

almost two years after Clem went away before I told Jim I'd marry him instead.

CHARLOTTE. Couldn't you have had the kindness, at least, to write Clem that you were going to marry someone else?

DELIA. I intended to. I . . . I . . . tried to.

CHARLOTTE. But you were ashamed.

DELIA. No, I was not ashamed! I . . . (*Wavering a little.*) I'm fond of Jim. And it seemed hopeless to wait for Clem. (*Then frankly, unhappily.*) I couldn't bear to be an old maid, Chatty.

CHARLOTTE. (*With a strange look of exaltation.*) I shall be an old maid because the man I love doesn't love me. Not for any other reason.

DELIA. (*Frankly surprised, delicately, patronizingly.*) Oh, Chatty—my dear! I'm so sorry. I didn't know there was anyone.

CHARLOTTE. (*Proudly, turning away from* DELIA'S *sudden glance.*) No one has ever known. But I would have waited for him all my life.

DELIA. You think so, but life doesn't stop; one gets lonely; one wants children, and a home of one's own.

CHARLOTTE. *I* could have waited.

(*Then she turns and goes to the door. There, she pauses listening. Then she turns back to* DELIA.)

It's the wedding march!

DELIA. (*With an effort.*) I'm ready. (*Breathlessly.*) Remember, watch Clem.

CHARLOTTE. I'll not forget.

DELIA. (*Looking at the cameo.*) "Something blue."

(*She slips it into the bosom of her dress, takes her bouquet, and moves across the room towards the door* CHARLOTTE *is holding open. There she pauses long enough to whisper, as she steadies herself by laying a hand on the other's arm:*)

Oh Chatty—I'm trembling!

(*But almost instantly she recovers her poise, and with her head lifted, passes* CHARLOTTE, *disappearing into the passage outside, to the strains of the music, as the curtain falls.*)

☆☆☆ FIRST LADY

by Katharine Dayton and George S. Kaufman

Act I

SCENE: *Living room in the Secretary of State's home, Washington, D.C. It is a cluttered, homelike room—not "done" in any particular period but a mixture of three generations. Charming, old-fashioned. Solid American.*

CHARACTERS: Sophy
Emmy

SOPHY. (*Furiously, as she takes up the telephone.*) Senator Keane's speech! (*Into phone.*) National 3120.

(*There enters a soft and fluffy young woman—very young, naive, Southern.* EMMY PAGE.)

EMMY. (*Very, very Southern.*) Isn't Aunt Lucy home yet?

SOPHY. Oh, Charles! Edward should be on the door soon. Or maybe you'd better let Edward help you and put one of the caterer's men on the door—that oldish one with the mole on his chin. (*To* EMMY.) You know, he looked so unappetizing at the Herricks' dinner last night, but it won't matter at the door.

EMMY. Oh, I know the one you mean. You know, it took me the longest time to figure out why everybody in Washington had a butler with a mole on his chin. Then I found out it was the same one.

SOPHY. Hello! Capitol? . . . Senate Press, please.

EMMY. (*Purling on.*) I declare, some of them are such distinguished looking men, and you meet 'em at everybody's parties. I don't know half the time whether they're butlers or some old Senator. I don't see how you ever tell.

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SOPHY. (*Through her teeth.*) The butlers don't talk . . . Hello! Mr. Halloran? . . . This is Sophy Prescott . . . Thank you, just fine . . . Mr. Halloran, would you look over at the Senators' gallery and see if Mrs. Wayne has left? I think she's listening to Senator Keane's speech.

EMMY. I don't see how Aunt Lucy can sit in that old Senate all the time. I'd think she'd just scr-ream! I was talking to Paul Starrett about her and he says she knows what those old senators are saying when they don't even know themselves. He says. . . .

SOPHY. Hello! Oh, she's still there? . . . Well, how long has Senator Keane been speaking? . . . I see . . . Well, if he *DOES* stop, will you tell Mrs. Wayne to come right home? That she's wanted here . . . No, nothing serious. Just tell her to come home. Thank you so much. (*She hangs up; her fury breaks out.*) No, nothing serious! Nothing but the official day at home of the wife of the Secretary of State, that's all! Nothing but that at any minute everybody in Washington will be pouring in here, from ex-Presidents' widows to Armenian atrocities! And those damnable delegates! Oh, how I hate delegates!

EMMY. What delegates?

SOPHY. The Women's Peace, Purity and Patriotism League, God bless their homes! I wish they'd stay in 'em.

EMMY. Oh, I know the ones you mean. They were having lunch at the Mayflower today . . . they all had on big red, white, and blue sashes.

SOPHY. Those are the ones.

EMMY. Paul Starrett says to look at them patriotism must be a mighty healthy profession. Only he says they *have* to be pretty big for all those medals.

SOPHY. Look here . . . where have you been seeing Paul Starrett so much?

EMMY. We just had lunch today. Sometimes we have lunch, and he tells me funny stories about people.

SOPHY. And you tell *him*, I suppose?

EMMY. (*Innocently.*) Huh?

SOPHY. You tell him funny stories about your Aunt Lucy?

EMMY. Why, Sophy, I do not.

SOPHY. I knew it. I knew it the minute I picked up that column of his this morning. With Lucy's remark about Irene Hibbard being one of the Ten Least-Dressed women in Washington.

EMMY. Well, Aunt Lucy did say it, and everybody laughed. She says terrible wrong things, and people always laugh.

SOPHY. But she says them at the right time, Emmy, and to the right people.

EMMY. Well, down in Mississippi everybody tells everybody everything and nothing happens except once in a while somebody shoots somebody.

SOPHY. Well, if that's all they did here . . .

EMMY. I declare, I think Washington's awful confusin'. All that about where you sit, and who sits next to who—I don't see how you ever learned it. Aunt Lucy says you're the best secretary in Washington. She says if it wasn't for you she doesn't know what she'd do.

SOPHY. The same as she does now, probably . . . whatever she feels like.

EMMY. That's what Paul Starrett says. He thinks Aunt Lucy is the most glamorous woman . . . he says he doesn't see how she has a niece like me. I mean, he thinks she's so young looking.

SOPHY. Oh, I see.

EMMY. So I said, I'm just her niece by marriage, and he said, Oh, *that* was how it happened.

SOPHY. Well, Emmy please, don't tell him anything more. Especially not about your Aunt and Irene Hibbard.

EMMY. He says Aunt Lucy and Mrs. Hibbard are the two most glamorous women in Washington, and no wonder they're enemies. (*She sighs deeply.*) I wish I knew how you *got* glamorous. I remember when I first heard that Uncle Stephen

was engaged to Lucy Chase, I like to died it was so glamorous! President Chase being her grandfather (*Her eyes involuntarily go to the portrait.*) and living in the White House and all. (*The telephone rings.*)

SOPHY. (*Pouncing.*) Hello! (*Obviously disappointed.*) Yes, this is Miss Prescott—No, just the same list the evening papers have . . . Why, it was certainly sent to you at the Herald, Miss Jones . . . Well, you might mention the Women's Peace, Purity and Patriotism League . . . the Secretary of State and Mrs. Wayne are particularly happy to have them as guests today . . . Why, she's wearing (*She looks at her watch; makes a quick decision.*) she's wearing Pompeian crepe.

EMMY. (*In a quick whisper.*) Oh, no.

SOPHY. (*Silencing her with a wave of the hand.*) That's right, the same one she wore at the Pan American reception. With the emerald pendant . . . Yes, it is nice . . . It was a gift to her from the Latin-American Republics when her Grandfather was in the White House. Not at all, Miss Jones. (*She hangs up.*)

EMMY. But she won't wear that gown, Sophy.

SOPHY. She'll wear it! She'll wear rubber boots and rompers if I tell the newspaper women she's going to. Really . . . I could kill her! She's spoiled, that's what's the matter with her. Lucy Chase, the White House baby! She's the most maddening, self-willed, unreliable . . . (*There is the slam of a door downstairs. The eyes of both* SOPHY *and* EMMY *go to the entrance hall.*)

☆☆☆ THE ROYAL FAMILY

by George S. Kaufman and Edna Ferber

ACT II

SCENE: *The duplex apartment of the Cavendishes, in the East Fifties, New York.*

CHARACTERS: JULIE
GWEN
FANNY

JULIE. Do you want to sit here, dear? Or shall we go in by the fire?

GWEN. (*Sits.*) Oh, this is all right. (*Glances up with a rather wan smile.*) I don't mean to act like a prima donna. I just feel horrible, that's all.

JULIE. (*Standing over her.*) I know how you do, dear. I hate to see you unhappy like this. (*Leans over and kisses the top of her head lightly.*) But you have so little sense.

GWEN. (*Her lip quivering. Very low.*) He didn't even telephone. He might at least have telephoned.

FANNY. How do you know he didn't? Tony had the receiver off most of the day.

JULIE. (*Puts receiver back on hook.*) Yes.

GWEN. (*Eagerly.*) Do you think so? He might have, mightn't he? Oh! (*A little whimper of dismay. She even weeps, weakly.*)

JULIE. (*Pats her shoulder tenderly.*) Now, Gwen.

GWEN. Oh, Mother, I love him so.

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JULIE. There's nothing to cry about. (*A hand on her shoulder, patting her into calm.*) There! (*A moment's pause while* GWEN *grows quieter.*)

FANNY. You can love him and marry him, too, can't you?

JULIE. Of course you can marry him, Gwen, and live happy ever after.

FANNY. Only why you think you have to quit the stage to do it is more than I can figure out.

JULIE. It's hard for us to realize that you wouldn't want to keep on, Gwen.

FANNY. Your mother and I both got married. But we didn't drop more important things to do it.

GWEN. There isn't anything more important.

FANNY. Fiddlesticks! Marriage isn't a career. It's an incident! Aubrey Cavendish and I were married in the Church of St. Mary Redcliffe, in Bristol, England, just before the matinee. The wedding supper was served on the stage of the Theatre Royale between the matinee and night performance—we played "She Stoops to Conquer" in the afternoon, and "A Scrap of Paper" was the night bill. They sent the supper in from the George and Lion next door, and very nice it was, too, but I remember they'd gone and put nutmeg in the gooseberry tarts, and Aubrey never could abide nutmeg. It must have been that that upset him, for he gave the only bad performance that night that I ever saw him give.

GWEN. I know, Grandma, but that's got nothing to do with me. You married an actor, and—(*Turning to her mother, swiftly.*) —so did you. You lived the same sort of lives.

JULIE. Oh, I knew some rather nice men who weren't actors—didn't I, Fanny? (*A gesture from* FANNY *of utter dismissal of this subject as being too vast and agonizing to go into.*) There were lots of times when I thought that being a wife and mother was all that mattered in the world. And then each time I'd learn all over again that that wasn't enough for me.

FANNY. I should say not.

JULIE. Earthquakes, and cyclones, and fire and flood, and somehow you still give the show. I know it says in the contract that you stop for "acts of God," but I can't remember that I ever did. (*Rises.*)

FANNY. Nor I. Nor your grandfather. Nobody ever knew what a sick man Aubrey Cavendish was, those last months. But he played a full season of thirty-five weeks. Dropped dead on the stage of Macauley's in Louisville two minutes after the curtain fell on Saturday night, the week we closed. Not only that, but he waited to take four calls.

GWEN. I know, I know. (*Rises, goes right.*) But—I'm not like that, that's all. (*Sits near window.*)

JULIE. (*Rises, crosses to* GWEN.) You think you're not, but you are! Marry him if you love him, Gwen, but don't give up everything to do it! The day might come when you'd hate him for it.

GWEN. Hate Perry. (*A little bitter, scornful laugh.*) You just don't know what you're talking about.

JULIE. Gwen, do you think it's going to be any fun for me to have them see you step out—acting with me in my play, and, for all I know, walking away with it! You'll be so fresh, and such a surprise. And it'll be your night. I'll be very proud and happy, of course. (*A very little pause, and then, almost as though to convince herself.*) . . . of course. They'll say, "That's her daughter." But ten years from now it'll be, "That's her mother."

GWEN. I'll never be half the actress you are.

JULIE. Gwen, if I could only make you realize that the thrill you get out of doing your work is bigger than any other single thing in the world! (*A little gesture of protest from* GWEN.) Oh, I know! There's love. But you can be the most fortunate person in the world, Gwen. You can have both. But for Heaven's sake don't make the mistake of giving up one for the other.

FANNY. No, child.

GWEN. Work! Acting isn't everything. What's acting compared to—

FANNY. It's everything. It's work and play and meat and drink. They'll tell you it isn't—your fancy friends—but it's a lie. They'd give their ears to be in your place. Don't make any mistake about that.

JULIE. There'll be plenty of things that you'll have to give up—gay things and amusing things—I've missed dinners—and parties and rides and walks and—

FANNY. Yes, you've got to leave, and go down to a stuffy dressing room and smear paint on your face and go out on the stage and speak a lot of fool lines, and you love it. You love it! You couldn't live without it! Do you suppose I could have stood these two years, hobbling around with this thing—(*Brandishing her cane.*)—if I hadn't known I was going back to it!

JULIE. Long as I've been on the stage there isn't a night when I stand in the wings waiting for my cue that I don't get that sick feeling at the pit of my stomach. And my hands are cold and my cheeks are hot, and you'd think I'd never been on the stage before.

FANNY. Yes, yes! that's it! Every night when I'm sitting here alone I'm really down there at the theatre. Seven-thirty, and they're going in the stage door. Good evening to the door-man. Taking down their keys and looking in the mail rack. Eight o'clock. The stage hands are setting up. (*Raps with her cane.*) Half hour, Miss Cavendish. Grease paint, rouge, mascara. Fifteen minutes, Miss Cavendish! My costume . . . More rouge . . . Where's the rabbit's foot! . . . Overture! . . . Good evening, everybody . . . How's the house to-night? . . . The curtain's up! . . . Props! . . . Cue . . . Enter. (*Rises.*) That's all that's kept me alive these two years. If you weren't down there for me, I wouldn't want to live . . . I couldn't live. You . . . down there . . . for me . . . going on . . . going on . . . going on . . . (*The excitement and strain are too much for her. Suddenly*

she goes limp, topples, crumples. JULIE *and* GWEN, *standing near her, catch her as she is about to fall, and place her in the chair from which she has risen. She is briefly unconscious.*)

JULIE. Mother! Mother, what's the matter!

GWEN. Grandma! Grandma!

JULIE. Jo! Tony! Della! Quick!

☆☆☆ REBECCA

by Daphne du Maurier

ACT II, SCENE 2

SCENE: *The Hall, or living-room, at Manderley, the home of Maxim de Winter, in England. The room is spacious and comfortable and suggests wealth and culture. Upstage left is a balcony. Leading down from the balcony is a stairway.*

CHARACTERS: MRS. DE WINTER
MRS. DANVERS

MRS. DE WINTER. I don't want him to love me. I don't mind about that any more. I only want him to be happy.

(*She breaks down and sits on staircase. Goes on sitting on stairs crying, tearing at a shred of handkerchief in her hands.* MRS. DANVERS *comes to head of stairs.* MRS. DE WINTER *hears her move. She looks up. They stare at one another.*)

You've done what you wanted. You meant this to happen, didn't you? Why do you hate me? What have I done to you that you should hate me?

MRS. DANVERS. You tried to take *my* Mrs. de Winter's place.

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MRS. DE WINTER. I love him; you don't seem to realize that. Haven't we as much right to be happy as anyone else?

MRS. DANVERS. Mr. de Winter isn't happy, any fool can see that.

MRS. DE WINTER. He was happy when we were in France together, he was younger, much younger, and happy and gay.

MRS. DANVERS. Well, he's a man, isn't he? (*She laughs, shrugs her shoulders, begins to go.*)

MRS. DE WINTER. How dare you speak to me like that? How dare you! (*Goes up to* MRS. DANVERS *and grabs her by the arm.*) You made me wear that dress, you did it because you wanted to hurt him. Hadn't he suffered enough without your playing that hideous trick on him?

MRS. DANVERS. What do I care for his suffering? He's never cared about mine. How does he think I've felt, watching you sit in her place, touching her things? What does he think it's meant to me knowing that you wrote at her desk in the morning-room, using the very pen she used? How does he think I've liked hearing Frith and Robert and the rest of the servants talking about you as Mrs. de Winter? And all the while my lady, with her smile and her lovely face and her brave ways, lying cold and forgotten in the church crypt. If he suffers he deserves to suffer, marrying a girl like you not twelve months afterwards. Well, he's paying for it now, isn't he? I've seen his face. He knows she sees him. He knows she comes by night and watches him. And she doesn't come kindly, not she, not my lady. She never was one to stand by and be wronged. "I'll see them in hell first, Danny," she'd say. She did what she liked, she lived as she liked. She cared for nothing and for no one.

MRS. DE WINTER. Stop!

MRS. DANVERS. Stop, eh? And what then? You'll go running to Mr. de Winter about me, as you did about Mr. Favell this morning.

MRS. DE WINTER. I never said a word about your Mr. Favell.

MRS. DANVERS. That's a lie. Why shouldn't I see Mr. Jack here at

Manderley? He is the one link I have left now with my lady. He's not forgotten to be jealous, has he?

MRS. DE WINTER. Jealous?

MRS. DANVERS. Yes.

MRS. DE WINTER. What do you mean?

MRS. DANVERS. He was jealous while she lived, and he's jealous now she's dead. Of course he was jealous. So was I. So was everyone who knew her. A man had only to look at her once and be mad about her.

MRS. DE WINTER. (*Puts hands over her ears.*) I don't want to know. I don't want to hear.

MRS. DANVERS. She's still mistress here, even if she is dead. It's you that's the shadow and the ghost. It's you that's unwanted and forgotten and pushed aside. Well, why don't you leave Manderley to her, why don't you go? (MRS. DANVERS *goes up to* MRS. DE WINTER, *who slowly backs against rail of stairs.*) He doesn't want you. He wants to be alone in the house again, with her. (*Pushes her closer and closer to rail.*) What's the use of your staying here at Manderley? You're not happy. He doesn't love you. There's not much for you to live for, is there? (MRS. DE WINTER *is right back against the low rail, bent over it.* MRS. DANVERS *holds her arm.*) Why don't you fall? Why don't you let yourself go?

(*Suddenly phone starts ringing, a shrill, compelling summons.* MRS. DANVERS *relaxes her grip on* MRS. DE WINTER'S *arm. Waits. The phone continues. Then* MRS. DANVERS *lets* MRS. DE WINTER *go.* MRS. DE WINTER *leans against rail half sobbing, bewildered and shaken. There is a sound of footsteps running along the terrace.* MRS. DANVERS *looks over her shoulder and exits along passage.*)

☆☆☆ OUR HEARTS WERE YOUNG AND GAY

by Jean Kerr

based upon the book by Cornelia Otis Skinner and Emily Kimbrough

ACT I

SCENE: *The interior of a cabin, aboard ship. The year, 1923. The entrance from the corridor is upstage center.*

CHARACTERS: CORNELIA
EMILY

(There is a sudden sound of light, rapid footsteps racing down the stairs. CORNELIA *starts, and turns toward the door, breathless. A few more footsteps are heard in the corridor, and then* EMILY *slips in, up center closing the door tightly behind her, wide-eyed.)*

CORNELIA. Emily!

EMILY. *(Desperately, leaning on the door, breathing hard.)* Sh-h-h! Quiet!

CORNELIA. *(Going to* EMILY.*)* Emily, you gave me such a fright! When I heard all that shouting and screaming, I was sure it was you!

EMILY. *(Feverishly.)* How did you know?

CORNELIA. How did I know what?

EMILY. *(Panting, terrified.)* That it *was* me.

CORNELIA. Then it *was* you?

EMILY. Yes, Cornelia, I did it.

CORNELIA. But you couldn't have fallen overboard! You're not even wet!

EMILY. Oh, Cornelia, it's much worse than that. Cornelia—

CORNELIA. *(Breathless now, too.)* Yes?

EMILY. I killed a man.

CORNELIA. *(Gasping, and stepping back.)* Who? What man?

EMILY. The man that fell overboard.

CORNELIA. Emily! You didn't *push* him?

EMILY. (*Between breaths, reliving the whole horrible sequence.*) I was on deck. All of a sudden there was a splash and a lot of commotion. Somebody shouted "Man overboard!" So I ran to the rail like everybody else. And there he was! I could see him down in that dark water, splashing and swimming. Oh, he looked so pathetic—clawing the water and kicking his stockinged feet. Then I remembered what they told us in lifesaving class. Throw a buoyant object to the person who is drowning. But I couldn't find a buoyant object. All I could find was a deck chair.

CORNELIA. (*Realizing the full horror.*) Emily! You didn't throw the deck chair?

EMILY. I did. And, Cornelia. It hit him. Right on the head.

CORNELIA. I don't believe it! Your aim was never that good! How do you know it hit him?

EMILY. Just at that moment—they turned on the searchlights! And everybody could see it crash!

CORNELIA. (*Turning away, her hands to her head.*) Oh, good heavens!

EMILY. It was horrible. You should have heard the crack when it landed on his head. And then there was just the chair, wobbling all around by itself—and no man. (*She begins to cry.*)

CORNELIA. (*A sudden hope!*) Emily! Did anybody see you throw the chair?

EMILY. No, I was in the dark.

CORNELIA. Then, don't worry. We'll keep you under cover. No one need ever know.

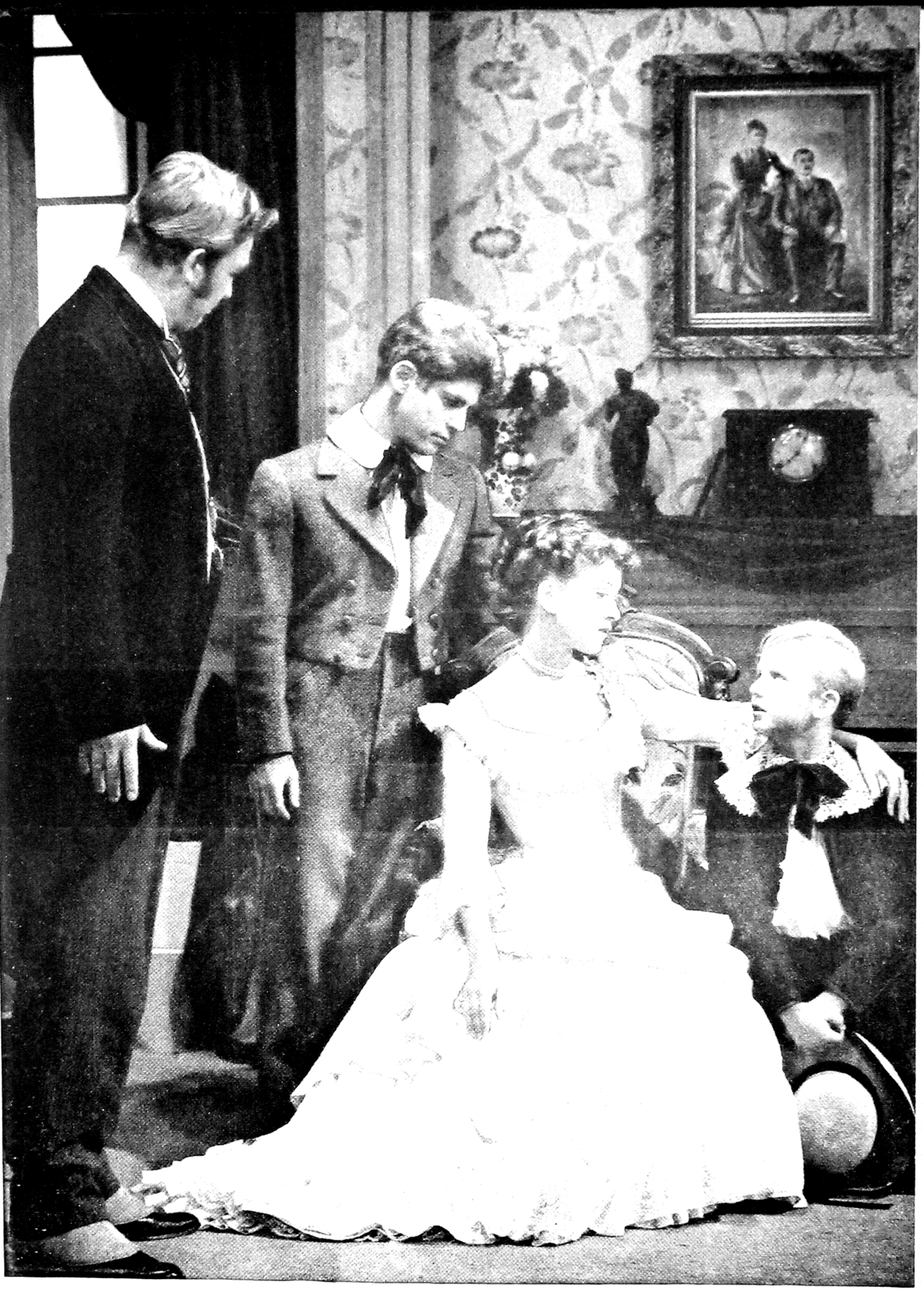
EMILY. (*Biting her lip.*) No, Cornelia. I know what it is I must do. Give myself up!

CORNELIA. Oh, no, Emily!

EMILY. Yes, it would haunt me all my days.

CORNELIA. But, Emily, you don't *know* what they'll do to you!

EMILY. It doesn't make any difference. I have to confess. I couldn't



COSTUME: LIFE WITH FATHER *Santa Monica City College*

COSTUME: SHE STOOPS TO CONQUER — *University High School, Los Angeles*

COSTUME: THE RIVALS — *University High School, Los Angeles*

live with my conscience. Cornelia, you must go and tell the Captain.

CORNELIA. Oh, Emily, I couldn't! I'd be an informer.

EMILY. (*Nobly.*) Please, Cornelia. Don't refuse me this. My knees are shaking so much I could never walk up the steps.

CORNELIA. Emily! (*She breaks.*) All right. If you really want me to.

EMILY. I'll be grateful as long as I live. Mercy! How long do you think they'll *let* me live!

CORNELIA. Don't say things like that!

EMILY. Cornelia, maybe there'll be an inquest. My goodness! Will they have it here on the ship or wait until we get to France? Cornelia, that would be terrible! I couldn't possibly testify in French. (EMILY *is about to sink onto the bunk. She screams and jumps up.*)

CORNELIA. Emily! What now?

EMILY. (*Pointing, horrified, at the shoes.*) The shoes! The shoes!

CORNELIA. Oh, we've got worse things to think about than that!

EMILY. They're his! They must be! The man I killed! A dead man's shoes!

CORNELIA. But—how could they be?

EMILY. I don't know, but he didn't have any shoes on!

CORNELIA. I'll hide them.

EMILY. But why? When I'm going to confess! Oh, Cornelia, go—go, now! While I can still stand.

CORNELIA. (*Running to the door, finally, obediently.*) I'll bring him right down.

EMILY. (*Sinking onto the chaise longue.*) Thank you. Thank you, Cornelia. (CORNELIA *runs out, up center, and closes the door.* EMILY *moans, staring front for a moment; then her chin steadies. She rises, and we realize she is preparing her speech for the Captain.*)

EMILY. Captain . . . Captain. I'm ready to go. (*She puts her hands forward as though to be manacled.*) I won't make any trouble. If you could only keep it out of the papers, so my mother won't know. Let me just disappear, quietly.

☆☆☆ I REMEMBER MAMA

by John Van Druten

adapted from Kathryn Forbes' book "Mama's Bank Account"

ACT II The period of the play is around 1910.

SCENE: *The lobby of the Fairmont Hotel. A couch against a column with a palm behind it . . . Mama is discovered seated on the couch, waiting patiently . . . Then Florence Dana Moorhead enters . . . She is a stout, dressy, good-natured, middle-aged woman.*

CHARACTERS: MAMA
FLORENCE DANA MOORHEAD

MAMA. Please . . . Please . . . Miss Moorhead . . . Miss Moorhead.

F. D. MOORHEAD. (*Looking up from her telegram, on the steps.*) Were you calling me?

MAMA. Yes. You are . . . Miss Florence Dana Moorhead?

F. D. MOORHEAD. Yes.

MAMA. Please . . . might I speak to you for a moment?

F. D. MOORHEAD. Yes— what's it about?

MAMA. I read in the paper what you say about writing.

F. D. MOORHEAD. (*With a vague social smile.*) Oh, yes?

MAMA. My daughter, Katrin, wants to be writer.

F. D. MOORHEAD. (*Who has heard that one before.*) Oh, really? (*She glances at her watch on her bosom.*)

MAMA. I bring her stories.

F. D. MOORHEAD. Look, I'm afraid I'm in rather a hurry. I'm leaving San Francisco this evening . . .

MAMA. I wait two hours here for you to come in. Please, if I may talk to you for one, two minutes. That is all.

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F. D. MOORHEAD. (*Kindly.*) Of course, but I think I'd better tell you that if you want me to read your daughter's stories, it's no use. I'm very sorry, but I've had to make it a rule never to read anyone's unpublished material.

MAMA. (*Nods—then after a pause.*) It said in the paper you like to collect recipes . . . for eating.

F. D. MOORHEAD. Yes, I do. I've written several books on cooking.

MAMA. I, too, am interested in gastronomy. I am good cook. Norwegian. I make good Norwegian dishes. Lutefisk. And Kjodboller. That is meat-balls with cream sauce.

F. D. MOORHEAD. Yes, I know. I've eaten them in Christiania.

MAMA. I have a special recipe for Kjodboller . . . my mother give me. She was best cook I ever knew. Never have I told this recipe, not even to my own sisters, because they are not good cooks.

F. D. MOORHEAD. (*Amused.*) Oh?

MAMA. But . . . if you let me talk to you . . . I give it to you. I promise it is good recipe.

F. D. MOORHEAD. (*Vastly tickled now.*) Well, that seems fair enough. Let's sit down. (*They move to the couch and sit.*) Now, your daughter wants to write, you say? How old is she?

MAMA. She is eighteen. Just.

F. D. MOORHEAD. *Does* she write, or does she just . . . *want* to write?

MAMA. Oh, she write all the time. Maybe she should not be author, but it is hard to give up something that has meant so much.

F. D. MOORHEAD. I agree, but . . .

MAMA. I bring her stories. I bring twelve.

F. D. MOORHEAD. (*Aghast.*) Twelve!

MAMA. But if you could read maybe just one . . . To know if someone is good cook, you do not need to eat a whole dinner.

F. D. MOORHEAD. You're very persuasive. How is it your daughter did not come herself?

MAMA. She was too unhappy. And too scared . . . of you. Because you are celebrity. But I see your picture in the paper . . .

F. D. MOORHEAD. That frightful picture!

MAMA. Is the picture of woman who like to eat good . . .

F. D. MOORHEAD. (*With a rueful smile.*) It certainly is. Now, tell me about kjodboller.

MAMA. When you make the meat-balls you drop them in boiling stock. Not water. That is one of the secrets.

F. D. MOORHEAD. Ah!

MAMA. And the cream sauce. That is another secret. It is half *sour* cream, added at the last.

F. D. MOORHEAD. That sounds marvelous.

MAMA. You must grind the meat six times. I could write it out for you. And . . . (*Tentatively.*) While I write, you could read?

F. D. MOORHEAD. (*With a laugh.*) All right. You win. Come upstairs to my apartment. (*She rises.*)

MAMA. Is kind of you. (*They start out* L.) Maybe if you would read *two* stories, I could write the recipe for Lutefisk as well. You know Lutefisk . . . ?

☆☆☆ BLIND ALLEY

by James Warwick

ACT II

SCENE: *The home of William Anthony Shelby, a professor of psychology. The action takes place in the comfortably furnished living room.*

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CHARACTERS: WILSON
SHELBY

(*Wilson crosses and punches* SHELBY *in the face, then crosses to upstage of chair left center.*)

SHELBY. You had to do that, I suppose.

WILSON. It ain't nothin' to what the dame got.

SHELBY. And you had to do it to her too.

WILSON. That should be a lesson to the lot of yer.

SHELBY. Why don't you put the blame where the blame belongs?

WILSON. (*Turns.*) What? I know where the blame belongs, Mister.

SHELBY. You mean me, of course, but it's not true. You fell down on your job.

WILSON. Aw, you. . . .

SHELBY. If you'd left one of your men in here and he'd let that happen, what would you have done?

WILSON. I'd a plugged him.

SHELBY. Exactly.

WILSON. Sure, nobody . . . (*Pause.*) This was different. I was . . . (*Pause.*) I never let nothing like that happen a-fore and I'll take good care it never happens again, Mister.

SHELBY. You think so?

WILSON. Too right I do.

SHELBY. It must happen again and again . . . unless you find out what causes these rages that suddenly blot everything from your mind. You're scared, Wilson.

WILSON. Scared! I ain't never bin scared of nothin' in my life, an' I ain't gonner start now.

SHELBY. That isn't true for a start.

WILSON. (*Steps toward Shelby.*) Don't call me a liar . . . I don't take that from no one.

SHELBY. I'm sorry. I didn't. . . .

WILSON. Shut up—and listen ter me. I'm gonner take what I

want . . . as long as I can get away with it. There ain't no other way I can get by now an' live. Where do you cut inter that picture? (WILSON *crosses to chair left center then right to end of couch.*)

SHELBY. (*Losing his calm for a moment.*) You forced me into it. I didn't ask you to come here . . . to shoot that boy, beat that girl until she was almost dead . . . But that's beside the point. You accused me of calling you a liar. Let's stay with that. You made a flat statement that you were not afraid of anything—and I contradicted you.

WILSON. I ain't.

SHELBY. Then tell me something. What are you trying to escape from?

WILSON. What d' yer mean?

SHELBY. You're like a man running down a blind alley in the dark.

WILSON. So what!

SHELBY. What are you going to do when you reach the end? The place where you cannot go any farther?

WILSON. (*Comes down left.*) I'm gonner shoot—an' keep on shootin'! Like I always done. A guy's only got ter get it once—but I won't be alone, don't worry. I'll have lots of company.

SHELBY. You're on the run now. You can't stop to think, can you? You're not going to finish in any blaze of guns and glory. You're going to crack up. You've been on the verge of it for a long time.

WILSON. Crack up? (*Sits on chair at desk* L.)

SHELBY. Yes—(*Pause.*) I'll tell you something about yourself. (*Pause.*) You go along quite calmly as a rule, don't you? See things more or less as they are. (*Pause.*) We'll say, for instance, you're driving a car. There's the road—the different objects you pass,—trees,—automobiles, houses. And then—(*Pause—he leans forward a little.*)—then sometimes you become aware of another thing, don't you? Something you can't see, but can feel. It drives you into going faster and faster, it fol-

lows you. You can't shake it off, can you? Your eyes are open, but you can't get rid of it. It's always just behind. And presently nothing matters anymore—only that thing you feel is there, and you go on and on until—

WILSON. (*Leaping to his feet—knocking chair over.*) It's a lie! Who told you that! (*Pause. Threateningly, as he comes closer and stands above* SHELBY.) Who's bin talkin' about me? It's a lie, I tell yer!

SHELBY. What's a lie? If it's a lie why bother about it? Sit down and don't get excited. It's bad for you.

WILSON. Then yer takes it back?—Say yer was lyin'—go on—say it.

SHELBY. All right, I was lying then.

WILSON. (*Crosses back and picks up chair: places it by desk.*) Whatter yer want ter pull them kinda capers for? That kinda junk don't get yer no place with me. (*Crosses to back of chair left center.*)

SHELBY. No . . . perhaps not.

WILSON. Say, Doc, tell me something. How did you know that about me?

SHELBY. It's true, isn't it?

WILSON. Yea, some. Not the way you got it, but near enough.

☆☆☆ EVER SINCE EVE

by Florence Ryerson and Colin Clements

ACT I

SCENE: *Johnny Clover's office. This is a rather misleading room,*

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since, to the casual eye, it does not resemble an office. In point of fact, it was originally the Clover nursery; then for a number of years a storeroom, and has only recently been redecorated and turned over to Johnny. It is a pleasant place, with painted walls and simple furniture . . . a business-like desk, desk chair, and a bookcase . . . couch, and a low table . . . center rear, wide Dutch door . . .

CHARACTERS: SPUD
JOHNNY

SPUD. (*He crosses left to couch.*) Jeepers what a day! Trying to get ads in this darn town is like pulling teeth, and now this Susan business . . .

JOHNNY. We're sure in a crisis!

SPUD. (*Sitting on couch.*) *You* said it, J. C. What're we going to do?

JOHNNY. (*Bringing his hand down sharply on desk and rising.*) We're going to be firm, that's what! We're not going to stand for it.

SPUD. Um. If Susan tries to butt in, we'll throw her out.

JOHNNY. You can't go throwing a girl out, Spud. It'd hurt her feelings, and besides . . . (*He brings out the truth.*) . . . she'd go straight to Miss Willard.

SPUD. (*Thinking it over.*) I guess you're right, at that.

JOHNNY. You bet I'm right. We've got to use tact.

SPUD. . . . The iron hand in the velvet glove.

JOHNNY. (*Crossing to* SPUD.) That's it. (*Admiringly.*) You certainly know how to handle women, fellow.

SPUD. Me? Oh, I get by, J. C., I get by. (*With a deprecating laugh.*) I wouldn't want to brag, but there just seems to be something about me the fems fall for.

JOHNNY. Gender appeal.

SPUD. Um . . . I guess that's it. You know, sometimes I almost scare myself . . . the power I seem to have. Now take that little jasmine blossom from Tennessee . . .

JOHNNY. I been hearing about her . . .

SPUD. M-m-*m!* Boy, what a honey! Every guy in the class trying to get her wave length. But will she tune in? Not little Miss Mason-and-Dixon. Then mama's baby boy comes along and . . . Well, she's dropping in here this afternoon.

JOHNNY. She is! (SPUD *nods.*) Listen, Spud, you want to watch out. Someday this woman-business is going to get a grip on you.

SPUD. Oh, we can take 'em, or leave 'em alone.

JOHNNY. You can *now*. But I've watched other fellows. Why, look at Buzz Sawyer . . . best backfield P.H.S. ever had . . . all set for the State Varsity and what happens?

SPUD. (*Disgustedly.*) He meets a sweet dish . . . and zowie!

JOHNNY. Yeah. Starts sitting around writing *poetry*! Doesn't even make the freshman team.

SPUD. I know. (*Sobered.*) It gets lots of good men that way, but it won't get me. No, sir!

JOHNNY. I got my life all planned out.

SPUD. Same here. Of course someday I expect to get married . . . my family always has.

JOHNNY. Oh, sure, I plan to get married, too. But not until I'm middle-aged . . . thirty or thirty-one.

SPUD. I guess that's a good time. By then your life's kind of over, and you might as well settle down.

JOHNNY. . . . But in the meantime, no woman's going to interfere with *me*.

SPUD. Me, neither.

(*They rise, shake hands solemnly. There is a tinny rattle and a crash outside, a loud banging on the door, a voice calling:*)

SUSAN. (*Off stage.*) Hello . . .

(*Instantly the boys spring to attention.*)

JOHNNY. Susan!

SPUD. Yeah!

JOHNNY. Remember . . . the iron hand in the velvet glove.

SUSAN. (*Off stage.*) Hey . . . let me in.

SPUD. Maybe it'd be better if we locked the door and pretended we're not here. (JOHNNY *dashes across the room, slips the bolt in the lock, then returns to* SPUD *at the desk. In the meantime, there is a pounding on the door and* SUSAN'S *voice continues calling:* "What's the matter? Where are you? Let me in". . . .)

☆☆☆ JOURNEY'S END

by R. C. Sherriff

ACT II, SCENE 2—March, 1918

SCENE: *A dug-out in the British trenches before St. Quentin. A few rough steps lead into the trench above, through a low doorway. A table occupies a good space of the dug-out floor . . . A wooden bench against the back wall . . . and two boxes serve for the other sides.*

CHARACTERS: STANHOPE
HIBBERT

(HIBBERT *comes quietly into the dug-out from the tunnel leading from his sleeping quarters.*)

STANHOPE. Hullo! I thought you were asleep.

HIBBERT. I just wanted a word with you, Stanhope.

STANHOPE. Fire away.

HIBBERT. This neuralgia of mine. I'm awfully sorry. I'm afraid I can't stick it any longer . . .

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STANHOPE. I know. It's rotten, isn't it? I've got it like hell . . .

HIBBERT. (*Taken aback.*) You have?

STANHOPE. Had it for weeks.

HIBBERT. Well, I'm sorry, Stanhope. It's no good. I've tried damned hard; but I must go down . . .

STANHOPE. Go down . . . where?

HIBBERT. Why, go sick . . . go down the line. I must go into hospital and have some kind of treatment. (*There is a silence for a moment.* STANHOPE *is looking at* HIBBERT . . . *till* HIBBERT *turns away and walks towards his dug-out.*) I'll go right along now, I think.

STANHOPE. (*Quietly.*) You're going to stay here.

HIBBERT. I'm going down to see the doctor. He'll send me to hospital when he understands . . .

STANHOPE. I've seen the doctor. I saw him this morning. He won't send you to Hospital, Hibbert; he'll send you back here. He promised me he would. (*There is silence.*) So you can save yourself a walk.

HIBBERT. (*Fiercely.*) What the hell . . . !

STANHOPE. Stop that!

HIBBERT. I've a perfect right to go sick if I want to. The men can . . . why can't an officer?

STANHOPE. No man's sent down unless he's very ill. There's nothing wrong with you, Hibbert. The German attack's on Thursday; almost for certain. You're going to stay here and see it through with the rest of us.

HIBBERT. (*Hysterically.*) I tell you, I can't . . . the pain's nearly sending me mad. I'm going! I've got all my stuff packed. I'm going now . . . you can't stop me!

(*He goes excitedly into the dug-out.* STANHOPE *walks slowly towards the steps, turns, undoes the flap of his revolver holster. He takes out his revolver, and stands casually examining it.* HIBBERT *returns with his pack slung on his back*

and a walking-stick in his hand. He pauses at the sight of STANHOPE *by the steps.*)

HIBBERT. Let's get by, Stanhope.

STANHOPE. You're going to stay here and do your job.

HIBBERT. Haven't I told you? I can't! Don't you understand? Let . . . let me get by.

STANHOPE. Now look here, Hibbert. I've got a lot of work to do and no time to waste. Once and for all, you're going to stay here and see it through with the rest of us.

HIBBERT. I shall die of this pain if I don't go!

STANHOPE. Better die of pain than be shot for deserting.

HIBBERT. (*In a low voice.*) What do you mean?

STANHOPE. You know what I mean . . .

HIBBERT. I've a right to see the doctor!

STANHOPE. Good God! Don't you understand! . . . he'll send you back here. Doctor Preston's never let a shirker pass him yet . . . and he's not going to start now . . . two days before the attack . . .

HIBBERT. (*Pleadingly.*) Stanhope . . . if you only knew how awful I feel . . . Please do let me go by . . .

(*He walks slowly round behind* STANHOPE. STANHOPE *turns and thrusts him roughly back. With a lightning movement* HIBBERT *raises his stick and strikes blindly at* STANHOPE, *who catches the stick, tears it from* HIBBERT'S *hands, smashes it across his knee, and throws it on the ground.*)

STANHOPE. God! . . . you little swine. You know what that means . . . don't you? Striking a superior officer! (*There is silence.* STANHOPE *takes hold of his revolver as it swings from its lanyard.* HIBBERT *stands quivering in front of* STANHOPE.) Never mind, though. I won't have you shot for that . . .

HIBBERT. Let me go . . .

STANHOPE. If you went, I'd have you shot . . . for deserting. It's a hell of a disgrace . . . to die like that. I'd rather spare you the disgrace. I give you half a minute to think. You either stay here and try and be a man . . . or you try to get out of that

door . . . to desert. If you do that, there's going to be an accident. D'you understand? I'm fiddling with my revolver, d'you see? . . . cleaning it . . . and it's going off by accident. It often happens out here. It's going off, and it's going to shoot you between the eyes.

HIBBERT. (*In a whisper.*) You daren't . . .

STANHOPE. You don't deserve to be shot by accident . . . but I'd save you the disgrace of the other way . . . I give you half a minute to decide. (*He holds up his wrist to look at his watch.*) Half a minute from now . . .

(*There is silence; a few seconds go by. Suddenly* HIBBERT *bursts into a high-pitched laugh.*)

HIBBERT. Go on, then, shoot! You won't let me go to the hospital. I swear I'll never go into those trenches again. Shoot! . . . and thank God . . .

STANHOPE. (*With his eyes on his watch.*) Fifteen more seconds . . .

HIBBERT. Go on! I'm ready . . .

STANHOPE. Ten. (*He looks up at* HIBBERT *who has closed his eyes.*) Five.

(*Again* STANHOPE *looks up. After a moment he quietly drops his revolver into its holster and steps towards* HIBBERT, *who stands with lowered head and eyes tightly screwed up, his arms stretched stiffly by his sides, his hands tightly clutching the edges of his tunic. Gently* STANHOPE *places his hands on* HIBBERT'S *shoulders.* HIBBERT *starts violently and gives a little cry. He opens his eyes and stares vacantly into* STANHOPE'S *face—*STANHOPE *is smiling.*)

STANHOPE. Good man, Hibbert. I liked the way you stuck that.

HIBBERT. (*Hoarsely.*) Why didn't you shoot?

STANHOPE. Stay here, old chap . . . and see it through . . .

(HIBBERT *stands trembling, trying to speak. Suddenly he breaks down and cries.* STANHOPE *takes his hands from his shoulders and turns away.*)

HIBBERT. Stanhope! I've tried like hell . . . I swear I have. Ever since

I came out here I've hated and loathed it. Every sound up there makes me all . . . cold and sick. I'm different to . . . to the others . . . you don't understand. It's got worse and worse, and now I can't bear it any longer. I'll never go up those steps again . . . into the line . . . with the men looking at me . . . and knowing . . . I'd rather die here.

(*He is sitting on* STANHOPE'S *bed, crying without an effort to restrain himself.*)

STANHOPE. (*Pouring out a whiskey.*) Try a drop of this, old chap . . .

HIBBERT. No thanks.

STANHOPE. Go on. Drink it. (HIBBERT *takes the mug and drinks.* STANHOPE *sits down beside* HIBBERT *and puts an arm round his shoulder.*) I know what you feel, Hibbert. I've known all along . . .

HIBBERT. How can you know?

STANHOPE. Because I feel the same . . . exactly the same! Every little noise up there makes me feel . . . just as you feel. Why didn't you tell me instead of talking about neuralgia? We all feel like you do sometimes, if you only knew. I hate and loathe it all. Sometimes I feel I could just lie down on this bed and pretend I was paralyzed or something . . . and couldn't move . . . and just lie there till I died . . . or was dragged away.

HIBBERT. I can't bear to go up into those awful trenches again.

STANHOPE. When are you due to go on?

HIBBERT. Quite soon. At four.

STANHOPE. Shall we go on together? We know how we both feel now. Shall we see if we can stick it together?

HIBBERT. I can't . . .

STANHOPE. Supposing I said I can't . . . supposing we all say we can't . . . what would happen then?

HIBBERT. I don't care. What does it matter? It's all so . . . so beastly . . . nothing matters . . .

STANHOPE. Supposing the worst happened . . . supposing we were knocked right out. Think of all the chaps who've gone already.

It can't be very lonely there . . . with all those fellows. Sometimes I think it's lonelier here. (*He pauses.* HIBBERT *is sitting quietly now, his eyes roving vacantly in front of him.*) Just go and have a quiet rest. Then we'll go out together.

HIBBERT. Do please let me go, Stanhope . . .

STANHOPE. If you went . . . and left Osborne and Trotter and Raleigh and all those men up there to . . . do your work . . . could you ever look a man straight in the face again . . . in all your life? (*There is silence again.*) You may be wounded. Then you can go home and feel proud . . . and if you're killed, you . . . you won't have to stand this hell any more. I might have fired just now. If I had you would have been dead now. But you're still alive . . . with a straight fighting chance of coming through. Take the chance, old chap, and stand in with Osborne and Trotter and Raleigh. Don't you think it worth standing in with men like that? . . . when you know they all feel like you do . . . in their hearts . . . and just go on sticking it because they know it's . . . it's the only thing a decent man can do. (*Again there is silence.*) What about it?

HIBBERT. I'll . . . I'll try . . .

STANHOPE. Good man!

HIBBERT. You . . . you won't say anything, Stanhope . . . about this?

STANHOPE. If you promise not to tell any one what a blasted funk I am.

HIBBERT. (*With a little laugh.*) No.

STANHOPE. Splendid! Now go and have ten minutes' rest and a smoke . . . then we'll go up together and hold each other's hands . . . and jump every time a rat squeaks. (HIBBERT *rises and blows his nose.*) We've all got a good fighting chance. I mean to come through . . . don't you?

HIBBERT. Yes. Rather. (*He goes timidly towards his dug-out, and turns at the doorway.*) It's awfully decent of you, Stanhope . . . (STANHOPE *is pouring himself out a whiskey.*) And thanks most awfully for . . .

STANHOPE. That's all right.

(HIBBERT *goes away.* STANHOPE *takes a drink and sits down at the table to write.*)

☆☆☆ THE RIVALS

by Richard Brinsley Sheridan

ACT III, SCENE 1

SCENE: *The North Parade*

CHARACTERS: CAPTAIN ABSOLUTE
SIR ANTHONY ABSOLUTE

(*Enter* CAPTAIN ABSOLUTE.)

CAPT. ABSOLUTE. 'Tis just as Fag told me, indeed. Whimsical enough, faith. My father wants to force me to marry the very girl I am plotting to run away with! He must not know of my connection with her yet awhile. He has too summary a method of proceeding in these matters. However, I'll read my recantation instantly. My conversion is something sudden, indeed—but I can assure him it is very sincere. So, so—here he comes. He looks plaguy gruff.

(*Enter* SIR ANTHONY ABSOLUTE.)

SIR ANTHONY. No—I'll die sooner than forgive him. Die, did I say? I'll live these fifty years to plague him. At our last meeting, his impudence had almost put me out of temper. An obstinate, passionate, self-willed boy! Who can he take after? This is my return for getting him before all his brothers and sisters!—for putting him, at twelve years old, into a marching regiment, and allowing him fifty pounds a year, besides his pay, ever since! But I have done with him; he's anybody's son for me. I never will see him more, never—never—never.

CAPT. ABSOLUTE. (*Aside, coming forward.*) Now for a penitential face.

SIR ANTHONY. Fellow, get out of my way.

CAPT. ABSOLUTE. Sir, you see a penitent before you.

SIR ANTHONY. I see an impudent scoundrel before me.

CAPT. ABSOLUTE. A sincere penitent. I am come, sir, to acknowledge my error, and to submit entirely to your will.

SIR ANTHONY. What's that?

CAPT. ABSOLUTE. I have been revolving, and reflecting, and considering on your past goodness, and kindness, and condescension to me.

SIR ANTHONY. Well, sir?

CAPT. ABSOLUTE. I have been likewise weighing and balancing what you were pleased to mention concerning duty, and obedience, and authority.

SIR ANTHONY. Well, puppy?

CAPT. ABSOLUTE. Why, then, sir, the result of my reflections is—a resolution to sacrifice every inclination of my own to your satisfaction.

SIR ANTHONY. Why now you talk sense—absolute sense.— I never heard anything more sensible in my life. Confound you! you shall be Jack again.

CAPT. ABSOLUTE. I am happy in the appellation.

SIR ANTHONY. Why, then, Jack, my dear Jack, I will now inform you who the lady really is. Nothing but your passion and violence, you silly fellow, prevented my telling you at first. Prepare, Jack, for wonder and rapture—prepare. What think you of Miss Lydia Languish?

CAPT. ABSOLUTE. Languish! What, the Languishes of Worcestershire?

SIR ANTHONY. Worcestershire! no. Did you ever meet Mrs. Malaprop and her niece, Miss Languish, who came into our country just before you were last ordered to your regiment?

CAPT. ABSOLUTE. Malaprop! Languish! I don't remember ever to have heard the names before. Yet stay—I think I do recollect

something. Languish! Languish! She squints, don't she? A little red-haired girl?

SIR ANTHONY. Squints! A red-haired girl! Zounds! no.

CAPT. ABSOLUTE. Then I must have forgot; it can't be the same person.

SIR ANTHONY. Jack! Jack! What think you of blooming, lovebreathing seventeen?

CAPT. ABSOLUTE. As to that, sir, I am quite indifferent. If I can please you in the matter, 'tis all I desire.

SIR ANTHONY. Nay, but, Jack, such eyes! such eyes! so innocently wild! so bashfully irresolute! not a glance but speaks and kindles some thought of love! Then, Jack, her cheeks! her cheeks, Jack! so deeply blushing, at the insinuations of her tell-tale eyes! Then, Jack, her lips! O, Jack, lips smiling at their own discretion; and if not smiling, more sweetly pouting; more lovely in sullenness.

CAPT. ABSOLUTE. That's she, indeed. Well done, old gentleman. (*Aside.*)

SIR ANTHONY. Then, Jack, her neck! O Jack! Jack!

CAPT. ABSOLUTE. And which is to be mine, sir; the niece or the aunt?

SIR ANTHONY. Why, you unfeeling, insensible puppy, I despise you! When I was of your age, such a description would have made me fly like a rocket! The aunt, indeed! Odds life! when I ran away with your mother, I would not have touched anything old or ugly to gain an empire.

CAPT. ABSOLUTE. Not to please your father, sir?

SIR ANTHONY. To please my father! zounds! not to please—Oh, my father—odd so!—yess—yess; if my father indeed had desired—that's quite another matter. Though he wa'n't the indulgent father that I am, Jack.

CAPT. ABSOLUTE. I dare say not, sir.

SIR ANTHONY. But, Jack, you are not sorry to find your mistress is so beautiful?

CAPT. ABSOLUTE. Sir, I repeat it—if I please you in this affair, 'tis all

I desire. Not that I think a woman the worse for being handsome; but, sir, if you please to recollect, you before hinted something about a hump or two, one eye, and a few more graces of that kind—now, without being very nice, I own I should rather choose a wife of mine to have the usual number of limbs, and a limited quantity of back; and though one eye may be very agreeable, yet as the prejudice has always run in favour of two, I would not wish to affect a singularity in that article.

SIR ANTHONY. What a phlegmatic sot it is! Why, sirrah, you're an anchorite!—a vile, insensible stock. You a soldier!—you're a walking block, fit only to dust the company's regimentals on! Odds life! I have a great mind to marry the girl myself!

CAPT. ABSOLUTE. I am entirely at your disposal, sir: if you should think of addressing Miss Languish yourself, I suppose you would have me marry the aunt; or if you should change your mind, and take the old lady—'tis the same to me—I'll marry the niece.

SIR ANTHONY. Upon my word, Jack, thou'rt either a very great hypocrite, or—but, come, I know your indifference on such a subject must be all a lie—I'm sure it must—come, now—damn your demure face!—come, confess, Jack—you have been lying, ha'n't you? You have been playing the hypocrite, hey?—I'll never forgive you, if you ha'n't been lying and playing the hypocrite.

CAPT. ABSOLUTE. I'm sorry, sir, that the respect and duty which I bear to you should be so mistaken.

SIR ANTHONY. Hang your respect and duty! But come along with me, I'll write a note to Mrs. Malaprop, and you shall visit the lady directly. Her eyes shall be the Promethean torch to you—come along, I'll never forgive you, if you don't come back stark mad with rapture and impatience—if you don't, egad, I will marry the girl myself!

(*Exeunt.*)

☆☆☆ THE TAMING OF THE SHREW
by William Shakespeare

Act II, Scene 1

SCENE: *Padua. A room in Baptista's house.*

CHARACTERS: Katharina
Petruchio

PETRUCHIO. Good-morrow, Kate; for that's your name, I hear.
KATHARINA. Well have you heard, but something hard of hearing.
They call me Katharine that do talk of me.
PETRUCHIO. You lie, in faith; for you are call'd plain Kate,
And bonny Kate, and sometimes Kate the curst;
But, Kate, the prettiest Kate in Christendom,
Kate of Kate-Hall, my super-dainty Kate,
For dainties are all Kates; and therefore, Kate,
Take this of me, Kate, of my consolation;—
Hearing thy mildness prais'd in every town,
Thy virtues spoke of, and thy beauty sounded,—
Yet not so deeply as to thee belongs,—
Myself am mov'd to woo thee for my wife.
KATHARINA. Mov'd! In good time: let him that mov'd you hither
Remove you hence: I knew you at the first
You were a movable.
PETRUCHIO. Why, what's a movable?
KATHARINA. A join'd-stool.
PETRUCHIO. Thou hast hit it; come, sit on me.
KATHARINA. Asses are made to bear, and so are you.
PETRUCHIO. Women are made to bear, and so are you.
KATHARINA. No such jade as you, if me you mean.
PETRUCHIO. Alas, good Kate, I will not burden thee!
For knowing thee to be but young and light,—

KATHARINA. Too light for such a swain as you to catch;
And yet as heavy as my weight should be.
PETRUCHIO. Should be! Should buzz.
KATHARINA. Well ta'en, and like a buzzard.
PETRUCHIO. O, slow-wing'd turtle! shall a buzzard take thee?
KATHARINA. Ay, for a turtle,—as he takes a buzzard.
PETRUCHIO. Come, come, you wasp; i' faith, you are too angry.
KATHARINA. If I be waspish, best beware my sting.
PETRUCHIO. My remedy is then, to pluck it out.
KATHARINA. Ay, if the fool could find it where it lies.
PETRUCHIO. Who knows not where a wasp doth wear his sting?
In his tail.
KATHARINA. In his tongue.
PETRUCHIO. Whose tongue?
KATHARINA. Yours, if you talk of tails; and so farewell.
PETRUCHIO. Good Kate; I am a gentleman.
KATHARINA. That I'll try. (*Striking him.*)
PETRUCHIO. I swear I'll cuff you, if you strike again.
KATHARINA. So may you lose your arms:
If you strike me, you are no gentleman:
And if no gentleman, why then no arms.
PETRUCHIO. A herald, Kate? O, put me in thy books!
KATHARINA. What is your crest? A coxcomb?
PETRUCHIO. A combless cock, so Kate will be my hen.
KATHARINA. No cock of mine; you crow too like a craven.
PETRUCHIO. Nay, come, Kate, come; you must not look so sour.
KATHARINA. It is my fashion, when I see a crab.
PETRUCHIO. Why, here's no crab; and therefore look not sour.
KATHARINA. There is, there is.
PETRUCHIO. Then show it me.
KATHARINA. Had I a glass I would.
PETRUCHIO. What, you mean my face?
KATHARINA. Well aim'd of such a young one.
PETRUCHIO. Now, by Saint George, I am too young for you.

KATHARINA. Yet, you are wither'd.
PETRUCHIO. 'Tis with cares.
KATHARINA. I care not.
PETRUCHIO. Nay, hear you, Kate; in sooth, you 'scape not so.
KATHARINA. I chafe you, if I tarry; let me go.
PETRUCHIO. No, not a whit; I find you passing gentle.
'Twas told me you were rough, and coy, and sullen,
And now I find report a very liar;
For thou art pleasant, gamesome, passing courteous;
But slow in speech, yet sweet as spring-time flowers;
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will;
Nor hast thou pleasure to be cross in talk;
But thou with mildness entertain'st thy wooers,
With gentle conference, soft and affable.
Why does the world report that Kate doth limp?
O slanderous world! Kate, like the hazel-twig,
Is straight and slender, and as brown in hue
As hazel-nuts, and sweeter than the kernels.
O, let me see thee walk: thou dost not halt.
KATHARINA. Go, fool, and whom thou keep'st command.
PETRUCHIO. Did ever Dian so become a grove
As Kate this chamber with her princely gait?
O, be thou Dian, and let her be Kate;
And then let Kate be chaste, and Dian sportful!
KATHARINA. Where did you study all this goodly speech?
PETRUCHIO. It is extempore, from my mother-wit.
KATHARINA. A witty mother! witless else her son.
PETRUCHIO. Am I not wise?
KATHARINA. Yes, keep you warm.
PETRUCHIO. Marry, so I mean, sweet Katharine, in thy bed;
And therefore, setting all this chat aside,
Thus in plain terms:—Your father hath consented
That you shall be my wife; your dowry 'greed on;

And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn;
For, by this light, whereby I see thy beauty,
Thy beauty that doth make me like thee well,
Thou must be married to no man but me;
For I am he am born to tame you, Kate,
And bring you from a wild Kate to a Kate
Conformable as other household Kates.
Here comes your father; never make denial;
I must and will have Katharine to my wife.

☆☆☆ ROMEO AND JULIET

by William Shakespeare

ACT II, SCENE 5

SCENE: *Capulet's garden.*

CHARACTERS: JULIET
NURSE

(*Enter* JULIET.)

JULIET. The clock struck nine when I did send the nurse;
In half an hour she promis'd to return.
Perchance she cannot meet him: that's not so;
O, she is lame! love's heralds should be thoughts,
Which ten times faster glide than the sun's beams,
Driving back shadows over louring hills:
Therefore do nimble-pinion'd doves draw love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine till twelve
Is three long hours, yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;

My words would bandy her to my sweet love,
And his to me:
But old folks, many feign as they were dead;
Unwieldy, slow, heavy and pale as lead.
O God, she comes!

(*Enter* NURSE *and* PETER.)

O honey nurse, what news?
Hast thou met with him? Send thy man away.

NURSE. Peter, stay at the gate. (*Exit* PETER.)

JULIET. Now, good sweet nurse,—O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.

NURSE. I am a-weary, give me leave awhile:
Fie, how my bones ache! what a jaunt have I had!

JULIET. I would thou hadst my bones, and I thy news.
Nay, come, I pray thee, speak; good, good nurse, speak.

NURSE. Jesu, what haste? can you not stay awhile?
Do you not see that I am out of breath?

JULIET. How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good or bad? answer to that;
Say either, and I'll stay the circumstance:
Let me be satisfied, is't good or bad?

NURSE. Well, you have made a simple choice; you know not how to choose a man: Romeo! no, not he, though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talk'd on, yet they are past compare: he is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench; serve God. What, have you din'd at home?

JULIET. No, no: but all this did I know before.
What says he of our marriage? what of that?
NURSE. Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back o't other side,—O, my back! my back!
Beshrew your heart for sending me about,
To catch my death with jaunting up and down!
JULIET. I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?
NURSE. Your love says, like an honest gentleman, and a courteous,
and a kind, and a handsome, and, I warrant, a virtuous,
—Where is your mother?
JULIET. Where is my mother! why, she is within;
Where should she be? How oddly thou repliest!
'Your love says, like an honest gentleman,
Where is your mother?'
NURSE. O God's lady dear!
Are you so hot? marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.
JULIET. Here's such a coil! come, what says Romeo?
NURSE. Have you got leave to go to shrift to-day?
JULIET. I have.
NURSE. Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife:
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark:
I am the drudge and toil in your delight,
But you shall bear the burden soon at night.
Go; I'll to dinner; hie you to the cell.
JULIET. Hie to high fortune! Honest nurse, farewell.

(*Exeunt.*)

☆☆☆ HAMLET

by William Shakespeare

ACT V, SCENE 1

SCENE: *A Churchyard.*

CHARACTERS: FIRST CLOWN, SECOND CLOWN } (Gravediggers)

(*Enter two* CLOWNS, *with Spades.*)

1ST CLOWN. Is she to be buried in Christian burial, that wilfully seeks her own salvation?

2ND CLOWN. I tell thee, she is; and therefore make her grave straight: the crowner hath sat on her, and finds it Christian burial.

1ST CLOWN. How can that be, unless she drowned herself in her own defence?

2ND CLOWN. Why, 'tis found so.

1ST CLOWN. It must be 'se offendendo'; it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act; and an act hath three branches; it is, to act, to do, and to perform: argal, she drowned herself wittingly.

2ND CLOWN. Nay, but hear you, goodman delver.

1ST CLOWN. Give me leave. Here lies the water; good: here stands the man; good: if the man go to this water, and drown himself, it is, will he, nill he, he goes,—mark you that; but if the water come to him and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

2ND CLOWN. But is this law?

1ST CLOWN. Ay, marry, is't; crowner's quest law.

2ND CLOWN. Will you ha' the truth on't? If this had not been a gentlewoman, she would have been buried out of Christian burial.

1ST CLOWN. Why, there thou say'st; and the more pity that great folk should have countenance in this world to drown or hang themselves, more than their even Christian. Come, my spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

2ND CLOWN. Was he a gentleman?

1ST CLOWN. He was the first that ever bore arms.

2ND CLOWN. Why, he had none.

1ST CLOWN. What, art a heathen? How dost thou understand the Scripture? The Scripture says, 'Adam digged': could he dig without arms? I'll put another question to thee: if thou answerest me not to the purpose, confess thyself—

2ND CLOWN. Go to.

1ST CLOWN. What is he that builds stronger than either the mason, the shipwright, or the carpenter?

2ND CLOWN. The gallows-maker; for that frame outlives a thousand tenants.

1ST CLOWN. I like thy wit well, in good faith: the gallows does well; but how does it well? it does well to those that do ill: now, thou dost ill to say the gallows is built stronger than the church: argal, the gallows may do well to thee. To't again; come.

2ND CLOWN. 'Who builds stronger than a mason, a shipwright, or a carpenter?'

1ST CLOWN. Ay, tell me that, and unyoke.

2ND CLOWN. Marry, now I can tell.

1ST CLOWN. To't.

2ND CLOWN. Mass, I cannot tell.

1ST CLOWN. Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and, when you are asked this question next, say, 'a grave-maker': the houses that he makes last till doomsday. Go, get thee to Yaughan; fetch me a stoop of liquor.

(*Exit* 2ND CLOWN.)

(1ST CLOWN *digs, and sings.*)

In youth, when I did love, did love,
Methought it was very sweet,
To contract, O! the time, for, ah! my behove,
O! methought, there was nothing meet.

Twelve

ONE-ACT PLAY ☆☆☆

☆☆☆ THE TEA-POT ON THE ROCKS

by John Kirkpatrick

CHARACTERS:

MAY LOVELACE	ROY WILLIAMS
DAISY ANDERSON	WILLIE
MRS. CARSTAIRS	ALEC

TIME: *Five o'clock. An afternoon in spring.*

PLACE: *The "Brass Kettle" Tea-Room.*

SCENE: *The "Brass Kettle" is one of those tea-shops—there must be a million throughout the country—that goes in rather*

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heavily for red candle sticks, blue hand-painted modernistic furniture, green paper doilies, and yellow salt-cellars in the shape of kewpies, elephants, etc. It's the sort of place a woman might think was "cosy" and the sort of place a man wouldn't enter even to escape a blizzard.

The scene really represents the "back room" of the establishment—the front room is through a door at the left. However, to take care of the "overflow"—alas, there isn't any!—this rear room also has been provided with two or three small tables—and chairs—and in order that the guests who are forced to take refuge in this second room may be spared somewhat that degrading feeling of "eating in the kitchen" two small screens have been placed up center to mask the gas-stove, the sink, etc.

At right, upstage, is a curtained window—and below this a door leading into the backyard and alley-way.

AT RISE: *The stage is held by* MISS DAISY ANDERSON *who is stretched out in an armchair—the only comfortable chair in the entire place. She has her feet propped up in another chair and is taking life decidedly easy as she makes a somewhat elaborate meal off the end of a loaf of bread, the remains of a jar of marmalade—and a cup of tea in which she pours an amazing amount of cream. It is plain to be seen that she is enjoying herself—she eats with relish.*

DAISY *is about twenty-three—large, plump, blonde, pretty—but hopelessly averse to any form of physical activity. She is wearing a gay-colored smock in keeping with her surroundings.*

A bell is heard—one of those silly little jingles. The bell is over the door left and is used to announce to the occupants of the back room that someone has just entered the front door of the shop. DAISY, *however, is not perturbed—or hardly so. With as little motion as possible she manages to turn her head to gaze at door left—then subsides in comfort as* MAY LOVELACE *enters.*

MAY *is the direct antithesis of her friend; she is small, dark, vivacious, alert—although at the moment she wears a somewhat sad, woe-begone expression as she comes in and tosses her hat across the room. And the sight of* DAISY *so completely "at her ease" doesn't add to her gaiety at the moment.*

MAY. Well, *you* certainly look happy.

DAISY. (*Her mouth rather full.*) Uh—huh.

MAY. Didn't the bell ring when I came in?

DAISY. (*Managing to nod.*) Uh—huh.

MAY. Well, why didn't you come out to see if it was a customer?

DAISY. Customer?

MAY. Yes, customer.

DAISY. We—we never have had a customer. (*She takes another bite.*)

MAY. Well, that's no sign we never will have one.

DAISY. (*Makes some unintelligible sounds.*)

MAY. What? Daisy, I wish you wouldn't—you know you're eating up all the profits.

DAISY. We haven't got any profits.

MAY. Well, you're not helping the losses any.

DAISY. (*With a sigh.*) Oh, May,—we've already got so many losses the few little mouthfuls I eat won't—

MAY. *Few* little mouthfuls—? Every afternoon you hold yourself a regular banquet!

DAISY. I don't.

MAY. You do, Daisy—and it's *awful.*

DAISY. Oh, May! Just this little dab of—

MAY. *Yes.* Just that little "dab." Four slices of toast—butter—marmalade—tea—sugar—*cream*— Daisy, you didn't use up *all* that cream?

DAISY. Well, suppose I did! It won't keep and there's nobody else to drink it. Besides, I—heavens, I get tired of sitting around here all day with nothing to do.

MAY. And so you eat.

DAISY. Yes—and so I eat. (*A pause.*) Did you see your family?

MAY. (*Between her teeth.*) I saw Father—if that's what you mean.

DAISY. Nothing doing, eh?

MAY. Not a thing.

DAISY. What'd he say?

MAY. (*Impatiently.*) Same old thing. (*Giving an imitation of a very brusque, business man.*) "Daughter"—whenever Father wants to be thoroughly unpleasant he calls me "Daughter"— (*She starts again.*) "Daughter, whenever you get ready to give up this tom-fool idea of running a tea-room and come home to lead a nice, sensible, girlish life"—(*Interrupting to ask* DAISY.) Just what is a "girlish life," will you please tell me?

DAISY. "Girlish life"? Like a girl, I guess.

MAY. (*Contemptuously.*) I thought so. (*Continuing.*) "I'll pay your bills and I'll do anything for you—within reason. But I will not contribute one penny to your support as long as you continue to operate that second-rate jerkwater, hot-dog, ham-and-egg joint!"

DAISY. He called this a "ham-and-egg joint"?

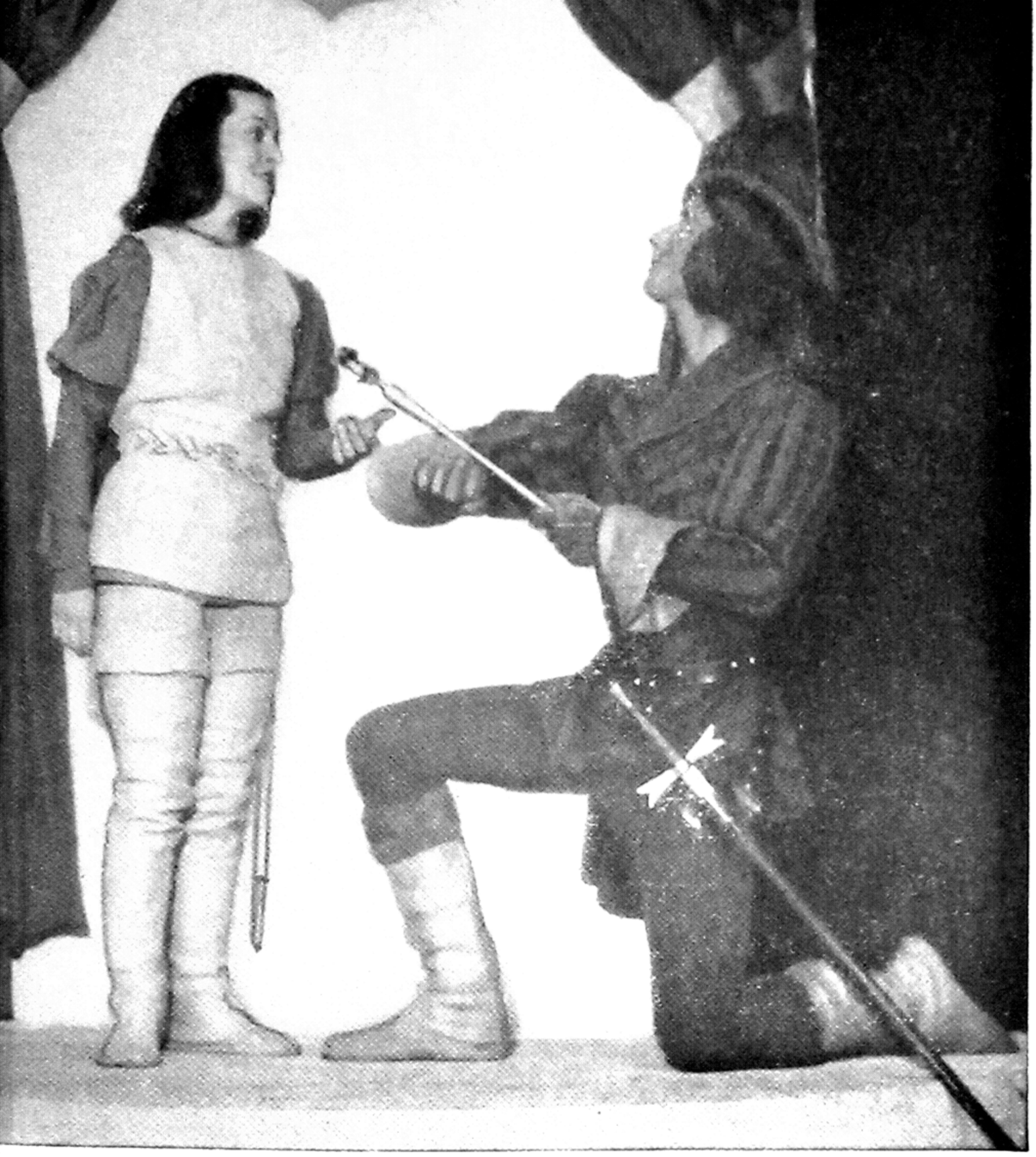
MAY. Those were his very words!

DAISY. *May!* What did you do?

MAY. *Do?* I blew up! That's what I did! "Father," I said—and believe me I put just as much into "Father" as he put into "Daughter." "Father," I said, "I didn't come here to your office to impinge on your paternal generosity—

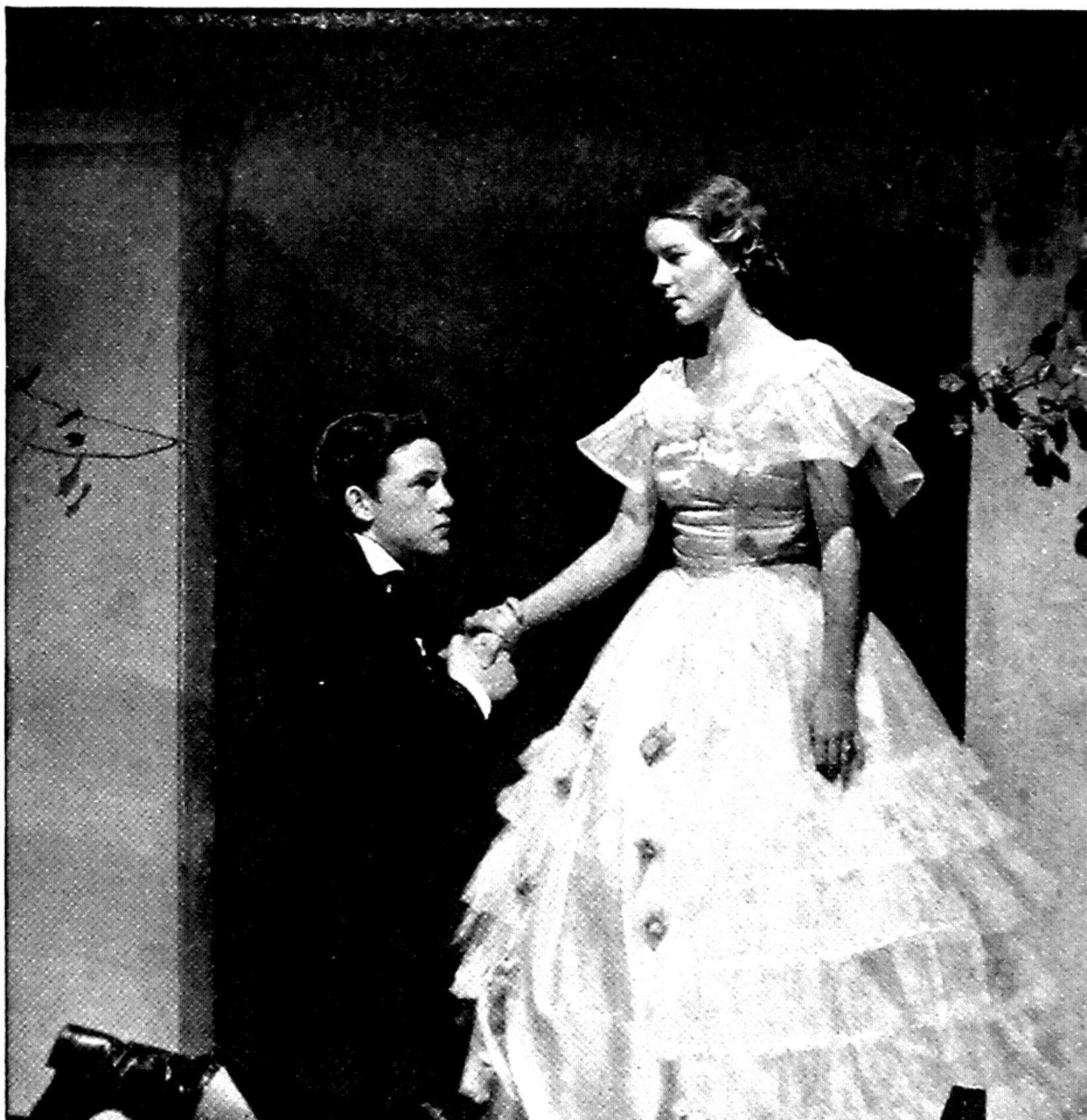
DAISY. Whew! "Impinge"—that's awful. What does it mean?

MAY. I don't know—but that's the way I put it. I said "I'm here to give you a chance to invest twenty-five dollars in the Brass Kettle Tea-Room Incorporated. The Brass Kettle Tea-Room does *not* sell ham and eggs—it has the most exclusive clientele in town—or will have as soon as we get some customers—and far from being a "joint" it is a much, *much* more important institution than the Gibraltar Life Insurance Company of which you call yourself the agent.



COSTUME: SAINT JOAN
University of California, Los Angeles

COSTUME: SMILIN' THROUGH
Beverly Hills High School



COSTUME: TWELFTH NIGHT — *Beverly Hills High School*

COSTUME: I REMEMBER MAMA — *University High School, Los Angeles*

DAISY. What'd he do?

MAY. Then *he* blew up! Fortunately his stenographer came in and separated us. And that's that! (*She pours herself a cup of tea.*)

DAISY. (*Rises and stretches.*) Gosh, parents are stubborn—sometimes I wish I could go back to believing that I was brought here by a stork. (*A slight pause—then.*) Well, old dear —since *my* father won't come across—and *your* father won't, I guess we're sunk.

MAY. What?

DAISY. Yep. S-u-n-k—*sunk*.

MAY. We're not—any such thing!

DAISY. Oh, yes, we are—we might as well admit it. It was a nice little venture while it lasted but it's all over now.

MAY. (*Indignantly.*) Daisy Anderson, do you mean to tell me you've got cold feet?

DAISY. Darling, my feet are *frozen*—they've been frozen for weeks. When you keep a place open for three months and nobody rings the bell but people selling subscriptions to magazines, well—it's time to quit.

MAY. I'm ashamed of you, Daisy.

DAISY. (*Shrugs.*) Can't help it. I've put up all the money I have and you've put up all you have—so what are we going to do?

MAY. Oh, something'll happen—something's *obliged* to.

DAISY. No, it's not. Some people live all their lives and nothing ever happens.

MAY. Maybe—maybe if we advertised—

DAISY. What'll we use for money? I've got twenty cents—how much have you got?

MAY. Fifteen.

DAISY. Besides we *have* advertised. We've put notices in both papers. "Come to tea—come to tea!" People who read it in the morning paper forget about it by afternoon—and by the time the evening paper comes out, it's too late.

MAY. I know, Daisy, but—

DAISY. And look at the big sign we've got out front. What's that but advertising?

MAY. Oh, people just don't notice it.

DAISY. No, and the only way to get 'em to notice it is to cut the ropes and let it fall on somebody's head. May, do you realize that we owe another month's rent?

MAY. Not 'till the thirtieth.

DAISY. Today's the twenty-ninth. And there's the grocery bill.

MAY. You know I think I accidentally tore up that grocery bill.

DAISY. That's no help. Every time you tear up a grocery bill a bigger and better grocery bill comes along to take its place.

MAY. Oh, everybody owes a grocery bill these days and times.

DAISY. *And the gas!*

MAY. The gas?

DAISY. Yes, the *gas!* We've kept that front room in there nice and warm since the first day of February and nobody's even *sat* in it.

MAY. Well, we—we just have to forget about the gas for the moment.

DAISY. I wish I could forget about it! You know last night when I was asleep I dreamt something was after me. I couldn't make out exactly what it was so I yelled out "Who is that?" and then this terrible voice came back, "It's the gas company!"

MAY. They—they can't turn it off, can they?

DAISY. They not only can turn it off—they *will* turn it off! Why, they keep a man—and pay him a big salary—who doesn't do anything else but walk around town disconnecting pipes.

MAY. Oh, Daisy, suppose—suppose he came in here to turn off ours when we had—customers.

DAISY. (*Impatiently.*) There you go again—"customers." What do we know about "customers"? If one accidentally walked in here we wouldn't know what to do with it. (*She sinks in chair.*) No, I give up. I'm going to write Harry tonight and tell him if he still wants to take me for better and worse and all that, why, I'll marry him.

MAY. Oh, Daisy. And give up your career?

DAISY. (*Nodding.*) Uh—huh. Such as it is. Oh, I know. I was like you. I was crazy to be a "tea-room hostess"—but you can't be a tea-room hostess without a little co-operation from the public. (*She looks over at* MAY.) And if you'll take my advice you'll tell Roy just what I'm telling Harry.

MAY. (*Rising.*) I—I won't marry Roy.

DAISY. Why not? You're in love with him.

MAY. I'm not. Oh, I might have been once but not after the way he's acted about *this* thing.

DAISY. Hm. He's acted better than Harry. Roy at least comes around every day—Harry won't stick his toe inside the place.

MAY. (*Vehemently.*) Yes, and what does Roy come for? Daisy, Roy actually *wants* this place to fail—he thinks as soon as I'm out of here I'll marry him—so he sits about and *waits* for it to fail. He—he's like a—like a death angel hanging around for the corpse. I wouldn't marry him for anything on earth!

DAISY. Hm. Better make up your mind then to lead a "girlish life" with "Papa."

MAY. And I won't do that either. I'm not *going* to fail. All we need is a break. Daisy—just one good break. Going to a tea-room is a habit,—just like—like smoking cigarettes. People like a place and tell their friends. Suppose—suppose just for one day, now, we could get just a *few* people.

DAISY. (*Wearily.*) I know—I've been "supposing" since February.

MAY. I know, but wait! Suppose—suppose we got people in here for one day—the right people—like—like Mrs. Alexander—or Mrs. St. John—or Mrs. Carstairs or—

DAISY. Carstairs? Don't be funny. She doesn't even know we're alive.

MAY. But she might just stumble in here one day—and just think of it. Wherever Mrs. Carstairs goes *everybody* goes. Why, we'd make a *fortune!*

DAISY. I don't want a fortune. I want Harry.

(*The bell jingles.*)

MAY. Oh, there's somebody now. Where's my smock?

DAISY. Don't get excited. It's probably just somebody else working his way through college.

(MAY *goes hurriedly over to door left.* ROY *appears.*)

ROY. Hello.

MAY. (*Wearily.*) Oh, it's you. Hello, Roy.

ROY. You sound a little disappointed.

DAISY. Oh, no—not a bit. We weren't really expecting anybody but the Fuller-Brush man.

(ROY *comes in. He's an attractive, good-looking young man of twenty-seven.*)

ROY. Well, how's everything at "Ye Olde Brass Tea-Pot" today?

DAISY. Hm.

MAY. (*Trying to carry it off.*) Oh, fine—everything's fine, thank you.

ROY. (*With a twinkle.*) Packing 'em in as usual, I see. (*He makes himself thoroughly at home.*)

MAY. Oh, yes, I mean—well, not right this minute. You see it—it's sort of an off-hour right now.

ROY. Hm, off-hour. (*Looking at watch.*) Funny. Of course I'm not very well up in such matters but I thought this was the very time when the tea-hounds did their heaviest guzzling.

MAY. (*With dignity.*) I really don't know what a "tea-hound" is—and certainly we don't allow "guzzling," as you call it, around here.

ROY. Oh, my mistake. Sorry.

DAISY. (*Ironically.*) You didn't come in to *order* anything, did you, Roy?

ROY. No, I can't afford but *three* meals a day. Besides if it ever got back to the office that I was seen juggling teacups I'd have to leave town.

MAY. Well, I'd be ashamed to admit it. I'll have you know Americans—women *and* men—are going in for tea in a big way.

ROY. Yes, I can tell that by the crowds. (MAY *gives him a withering*

look.) No, Daisy, I just came in for a nice, sociable chat. That is, if I'm not in the way. Of course if I am—

DAISY. Oh, no, keep your seat. It's nice to have *somebody* come in even if it's just for a chat.

ROY. Oh, that bad, is it?

DAISY. Yep—just that bad.

MAY. (*Reprovingly.*) Daisy.

DAISY. Oh, what's the use. Roy knows. No, Roy—there's nobody here today—but there'll be somebody in tomorrow.

ROY. Yeah? Who's that?

DAISY. The landlord.

ROY. Gosh. That's a shame. I'm sorry.

MAY. (*Turning on him furiously.*) You're not—you're not sorry! You just come around here so you can—can gloat over us!

ROY. Oh, don't say that, May.

MAY. It's the truth—and you know it!

DAISY. Oh, stop it—you two! I'm worn out.

MAY. Worn out?

DAISY. Yes. From sitting down. I'm used to being busy. I always was—before I went to work.

ROY. I—I guess spring is a bad time for this sort of business—if it's nice weather people want to stay outside—and if it rains they don't go out at all.

(MAY *gives him another look—and crosses to other side of room.* DAISY *leans back in her chair—a smile comes over her face as her thoughts evidently stray to something pleasant.*)

DAISY. (*Softly.*) Oh, Roy.

ROY. Yeah.

DAISY. Have you still got that engagement ring you had in your pocket the other day?

ROY. (*Slightly puzzled.*) Sure.

MAY. *Daisy.* What on earth are you—

DAISY. I just want to see it, that's all. You don't mind, do you darling?

MAY. I? Why should I?

DAISY. You've been carrying this around some time, haven't you?

ROY. (*With a look at* MAY.) Yeah. I bought it just before you and May opened up this dive.

MAY. Dive????

ROY. Sorry. You know what I mean.

DAISY. (*As* ROY *gives her ring.*) Thanks. Mind if I try it on? (*He shakes his head.* DAISY *slips it on—then holds her hand out to admire it.*) Oh, it's beautiful!

ROY. Oh, it's a cheap one—turning green with the spring. But I couldn't afford a—

DAISY. That's all right—it takes your mind right off the rent—and the grocery bills—and the *gas company!* (*She stretches out her hand to* MAY.) Look, May—isn't it beautiful?

MAY. Hm, some people like them—and some people don't. (*She jerks her chair around and sits with her back to* ROY *and* DAISY.)

DAISY. (*Purring.*) Oh, it's beautiful! (*Suddenly she gets to her feet with decision.*) Yep—I'm going to do it! Here, Roy. (*Handing him ring.*) I'm going to do it right this minute! We've got pen and ink. Where are they, May?

MAY. (*Rising.*) In the front room. But surely, Daisy, you're not going to be such a fool as to—

DAISY. Yes, I am! I'm going to write him this very minute!

ROY. (*Puzzled.*) What's that you're going to do?

DAISY. Hm. You'd be surprised. (*Going to door left, she turns.*) You know my size deceives people—it even deceives myself. I look husky—but at heart I believe I'm just a little clinging vine. (*She goes out, closing door after her.*)

ROY. What's she talking about?

MAY. I—I haven't the remotest idea.

ROY. Er—say, May—er—wouldn't *you* like to try on this—this—(*He holds out ring.*)

MAY. No—much obliged.

ROY. (*Going to her.*) Why, May? Why won't you marry me?

MAY. Oh, do we have to go into all that again?

ROY. (*Indicating room.*) Is it just on account of this joint?

MAY. (*Stamping her foot.*) *Don't call this place a* "joint"! Father called this place a "joint" and—and—

ROY. Well, what about him?

MAY. I don't know what about him *now*—but when I left him he was headed for a bad case of apoplexy.

ROY. But, May dear—you can't succeed here—it's a flop.

MAY. You say that because you want it to be a flop.

ROY. No, I don't. I—

MAY. Yes, you do, Roy—I *know*. You think when I shut up the "Brass Kettle" I'll go galloping right into your arms. Well, let me tell you something. I'm not going to do anything of the kind.

ROY. What do you mean?

MAY. Just what I say. Even if this place is a "flop" and I have to close it up, I'll never marry you, Roy.

ROY. May, don't say—

MAY. I mean it. *Never.*

ROY. (*Looks at her—and sees she means it. There is a pause—then.*) So that's that, eh? (*He picks up his hat.*)

MAY. Oh, you needn't rush off, you know.

ROY. (*A little sullenly.*) Hm. Might as well.

MAY. You're a bad loser, Roy!

ROY. (*Turning around suddenly.*) What?

MAY. You're a bad loser—a bad sport. That's why I'd never marry you!

ROY. (*Furiously—throwing his hat on table.*) You can't say that to me!

MAY. (*Right in his face.*) Well, I *do* say it!

ROY. All right—say it! (*A second's pause—while they glare at each other.*) But the place *is* a "joint"—and it *is* a "flop"! You've

had it open three *months* and nobody's walked in the door—and if you keep open three *years* I bet nobody'll walk in!

(*A teriffic jingling of the little bell. Almost immediately after the door left bursts open and* DAISY *precipitates herself into the room, slamming the door after her.*)

DAISY. (*In a mild state of panic.*) Customers!

MAY. W—what?

DAISY. *Customers!*

MAY. Y—y—you don't m-m-mean it!

DAISY. But it's true, I tell you—it's true!

MAY. (*Clutching her.*) Oh, Daisy! How did it happen?

DAISY. I don't know—I don't know—I was just sitting there—and the door just opened—and they just *walked in!*

MAY. (*Breathlessly.*) I—I can't believe it! What did you do?

DAISY. I just knocked over the bottle of ink and ran. Look at me. (*She extends her ink-stained hands.*)

MAY. (*She has caught* DAISY's *panic.*) Oh, customers—*customers!* Daisy, what on earth will we do about them?

DAISY. I don't know—I don't know!

ROY. (*With sarcasm—as he sits down.*) One thing you might do is to go wait on them.

MAY. Of course—I never thought of that, Daisy—you go right in and take the order.

DAISY. Oh, May—I don't know how to take an order.

MAY. Yes, you do! You've practised it—you've practised it for *weeks!*

DAISY. I know but—practice is one thing—to actually do it's different. Besides look at me! (*Again she extends her hands.*)

MAY. Oh, then I'll do it! But where's my smock—I had a smock here! Daisy, where's my smock?

DAISY. Oh, I sent it to the laundry.

MAY. Laundry. Oh, Daisy, what for? I'd only worn it once.

DAISY. Well, I can't help it, May. The laundry man kept coming around here—and asking for things. I never have anything to

give him because we've never *used* anything. So I gave him the smock.

MAY. Oh, Daisy. Then give me yours.

DAISY. What? wait'll I wash my hands.

MAY. No—no—never mind your hands—give me your smock—quick!

(DAISY *extends her hands and leans over.* MAY *grabs the smock and pulls it over* DAISY'S *head. At this moment the door left is thrown open and* MRS. CARSTAIRS *enters.*)

MRS. CARSTAIRS. Well, is it possible to get a little service around here? (MRS. CARSTAIRS *is a tall woman of about forty with a deep booming voice and an imperial manner that admits of no nonsense.*)

MAY. (*Humbly.*) Why, yes, ma'am, I—I was just—er—

MRS. CARSTAIRS. Well, we can't wait all day, you know. There was a young woman in there when we first walked in but all she did was look at us and run. (*She returns to front room.*)

MAY. Daisy—it's *Mrs. Carstairs!*

DAISY. (*Struggling to get out of the smock.*) What?

MAY. It's Mrs. Carstairs!

DAISY. Well, I can't help it. Get me out of here—I'm suffocating.

(MAY *gives it a yank.*)

MAY. (*Excitedly—as she puts on smock.*) Oh, Daisy—our fortune's made! Hurry, Daisy, light the stove and put some water in the kettle.

DAISY. (*Starting for screen.*) All right.

MAY. Where Mrs. Carstairs goes everybody goes. Daisy—Daisy!

DAISY. (*Running back.*) Yes.

MAY. Get out some cups and saucers. (DAISY *starts for cupboard left.*) I wonder how she happened to come in here. Oh, Daisy, *Daisy.* (DAISY *comes trotting back.*) There's butter in the ice-box. (DAISY *starts again—this time for refrigerator down right.*) And *Daisy*—cut some bread.

DAISY. (*Wearily.*) All right. (*She is now running around in circles.*)

MAY. No, no—not there, it's over there, and Daisy—*Daisy*—open up the jar of marmalade. No—no it's in the ice-box. (MAY *goes to door left.*) I knew we'd get our chance—I knew it! Daisy—*Daisy*—light the oven for toast—pour some lemon in the little silver pitcher and slice some milk! (*She goes inside.*)

DAISY. (*Running behind screen.*) Well, I don't know *what* to do!

(*There is a terrific clatter behind screen.*)

ROY. (*He's still on his grouch.*) What's the matter? Break something?

DAISY. I don't know whether I did or not. The idea of those people walking in on us this way.

ROY. You didn't expect them to send you a written notice in advance, did you?

DAISY. I didn't expect them to come in at all. Oh, I don't know whether I turned on the oven or not. You can't tell with this stove.

ROY. That's easy. Just strike a match. If we all get blown up—that means you turned it on.

DAISY. Everything was so nice and quiet here—and they had to come in.

ROY. Don't worry—they probably won't come back.

DAISY. (*Coming from behind screen.*) I hope they don't. I wish they hadn't come at all.

ROY. Hm.

DAISY. Well, I can't help it. I can't *stand* to do things in a hurry. I don't know what it is—my nerves—or my heart—or something, but— (*Suddenly.*) Oh, *heavens!!*

ROY. What's the matter now?

DAISY. (*Coming back.*) Those people in there—I bet they'll want tea!

ROY. Well, this is a tea-room, isn't it?

DAISY. I know but—there *isn't* any tea!

ROY. (*Uninterested.*) Funny, I thought the one thing they'd have in a tea-room would be tea.

DAISY. But I used the last of it this afternoon! And the cream, too —and there's no marmalade. Oh, what'll I do (*She goes to door left and calls.*) May—*May!* Come here quick!

ROY. Oh, I wouldn't get excited. Maybe they'll be satisfied with just a glass of water and a toothpick.

DAISY. Serve them right. There were lots of other places they could go without disturbing us.

MAY. (*Coming in.*) What in the world's the matter, Daisy? I was just taking their order and—

DAISY. Wait! We haven't got any *tea!*

MAY. What? Oh, Daisy—we've got to have tea!

DAISY. But there *isn't* any. And there's no cream—and no marmalade —and no bread.

MAY. You mean you ate it all up!

DAISY. Well, who'd ever have thought we'd have a customer?

MAY. (*Kicking the door shut.*) Sh—h! Don't talk that way—they'll think we never had one before.

DAISY. Well, we haven't.

MAY. Oh, Daisy, this is awful—here, we've got our chance—our big chance—and—

DAISY. Tell 'em to come back tomorrow.

MAY. You can't do that, Daisy—

DAISY. We could give 'em lemonade—if we had any lemons.

MAY. Wait—wait! Let me think.

DAISY. I wish I could.

MAY. (*Suddenly.*) Oh, telephone—telephone!

DAISY. Telephone?

MAY. Yes, the grocer's! Mr. Sampson's just around the corner—tell him what you want—and make him send his little boy Willie over the back way!

DAISY. What's the number? 8621?

MAY. No, 8261.

DAISY. No, it's not—it's—

MAY. Yes it is, Daisy. I *know* it's—

MRS. CARSTAIRS. (*Coming in.*) Young woman, are you going to finish taking our order or not?

MAY. (*Meekly.*) Yes, ma'am.

MRS. CARSTAIRS. Then you'd better hurry up and do so. We want some ice-water right away. (*She returns to front room.*)

MAY. Yes, ma'am. (*To* DAISY.) Ice-water, Daisy—ice-water, quick.

DAISY. (*Crossing.*) Oh, I've got to *telephone!*

MAY. Then, telephone, Daisy—but be sure and get everything—and a lot of it—get everything we haven't got. (*She goes out door left.*)

DAISY. (*At 'phone.*) We haven't got *anything!* (*Into 'phone.*) Hello, 8261. Yes.

ROY. Hm. If you haven't got *anything* I should think you'd save time by sending the customers right around to Mr. Sampson's.

DAISY. You keep quiet. I've got enough on my mind without—(*Into 'phone.*) Hello. Is this Sampson's Grocery?— Well this is the Brass Kettle speaking— I say this is the Brass Kettle speaking and—

ROY. Kettles don't speak—they sing.

DAISY. (*Into 'phone.*) Oh, Mr. Sampson, quick—I want some tea—Oh, I want a lot of tea—what? Oh yes, at least two pounds—What? All right make it three pounds.

ROY. What are you going to do—drown somebody?

DAISY. Keep quiet! (*Into 'phone.*) And I want some cream—yes, a lot of cream and some—some butter—

ROY. (*Mocking her.*) Oh, a lot of butter!

DAISY. And some bread, Mr. Sampson—and some marmalade—and some—some lemons—and some sugar—and some cinnamon —and some—some—

ROY. Spinach?

DAISY. *No!* And oh, Mr. Sampson—your little boy, Willie—

ROY. Tch! Tch! You going to eat little Willie?

DAISY. Will you send him over the back way with it, *at once?* Thank you! (*She hangs up.*)

ROY. Think Willie'll get here with it before morning?

DAISY. I don't care whether he does or not. Listen, Roy—(*She goes over to him.*) It's awful—those people coming here today.

ROY. What do you mean?

DAISY. I was just getting ready to talk May into giving up the place. Now if she thinks she can make a go of it, she'll want to keep it open another three months.

ROY. Well, get out.

DAISY. I can't ditch May like that. Making a success of this thing means an awful lot to May.

ROY. (*Bitterly.*) Yeah—it seems to mean more to her than I do.

DAISY. Oh, no, it doesn't but—well, you see their coming here makes it bad for you, too.

ROY. I don't see how I figure in it—one way or the other.

DAISY. Yes, you do. Don't you see? If it goes under—if we get out—May'll marry you.

ROY. No, she won't. I've got my walking papers.

DAISY. What are you talking about?

ROY. Yep—this afternoon. She said I was a "bad loser"—a "bad sport."

DAISY. Oh, she didn't mean that.

ROY. Yes, she did. I'll show her whether I'm a "bad sport" or not.

DAISY. Oh, Roy, don't be silly. It's just that she cares so much about making a go of this.

ROY. Well, let her make a go of it—if she can.

DAISY. If she can, yes—but she can't—so we might as well give up now.

ROY. What are you driving at, Daisy—you mean you want this place to fail?

DAISY. Yes, I'm sick of it. I want it to fail—and I want it to fail right now. It would be the best thing in the world for all of us if something would happen—if Willie got here too late—or those people in there got sore about something and walked out. May'd realize then that we haven't a chance—and she'd give up—right now.

ROY. (*Softly.*) Be—be awfully tough on her, wouldn't it?

DAISY. Of course it would but—well, she'd get over it in a few weeks —and forget about it. Then she'd marry you—and— See what I mean?

ROY. I see what you mean, but—

MAY. (*Coming in excitedly.*) Daisy—*Daisy*—where on earth is the ice-water?

DAISY. The what?

MAY. The *ice-water*. Mrs. Carstairs is in an absolute rage.

DAISY. Well, I hope she chokes. (*She sits down.*)

MAY. What? What's the matter with you? Oh, Daisy, you're not going to lay down on the job this way, are you?

DAISY. I'm not laying down, May—but I don't see why we have to work ourselves to death just because Mrs. Carstairs wants a cup of tea.

MAY. But it isn't just Mrs. Carstairs, Daisy—it's Mrs. Alexander and Mrs. St. John—the very people we wanted.

DAISY. Well, they ought to've come sooner. They ought to've come three months ago when I was—was young and enthusiastic.

MAY. But it's not too late, Daisy—it's never too late. Oh, Daisy, please don't act like this. We—we're partners, you know, and I can't do it all by myself. If, if you don't help me, why, I—I—

DAISY. (*Rising reluctantly.*) All right—all right—what do you want me to do?

MAY. Crack the ice. That's a good girl, Daisy. Did you light the stove?

DAISY. Yes, but there's nothing to cook on it.

MAY. Didn't you telephone? Isn't Willie coming?

DAISY. (*Finding the ice-pick.*) I expect Willie's around the corner in a crap game.

MAY. (*Behind screen.*) Oh, Daisy, don't let *down* so easy! Keep up your spirits—keep up your—

DAISY. (*Who has opened refrigerator.*) There's no ice.

MAY. (*Coming down to her.*) Oh, Daisy, what are you talking

about? Didn't the ice-man come this afternoon while I was out?

DAISY. No, that is unless he came while I was asleep.

MAY. Asleep? Oh, Daisy! I leave you for an hour to take care of the place—you go to sleep and miss the ice-man and when you *do* wake up you eat up all the food!

DAISY. (*Throwing down ice-pick.*) You stop bawling me out, May —I won't have it!

MAY. Oh, Daisy, darling. I'm sorry. I didn't mean to bawl you out. There, there—you know we've always got along beautifully together.

DAISY. We did till a lot of—lot of outsiders—absolute *strangers* —walk in—and then the whole place goes upside down.

MAY. But that's business, Daisy, business.

DAISY. Well, I don't think I'm really cut out for business. I think I'm just a—just a "home-body" gone wrong!

MAY. Oh, don't say that, Daisy. Go on, like a good girl, fill some glasses—quick. If the water's a little warm, maybe they won't notice it. *Willie!* (*She gives* DAISY *a slight shove toward screen.*)

WILLIE. (*Coming in door right.*) *Sampson's Grocery!* (WILLIE *is sixteen—coatless and hatless—and carries a large package.*)

MAY. Willie, you darling! You angel! (*She runs towards him to take package.*)

WILLIE. (*Holding on to it.*) Whoa, ma'am, whoa. Papa says it's C. O. D. three dollars and eighty-seven cents!

MAY. Oh—er—just charge it.

WILLIE. No, ma'am, papa says it's C. O. D. three dollars and eighty-seven cents.

MAY. But, I—er—Willie, I don't believe I have three dollars and eighty-seven cents. Er—have you, Daisy?

DAISY. I haven't had it in years. (*She sets a tray of glasses on table.*)

MAY. You see, Willie, we—er—haven't it right now—so if you'll just leave the package we—

WILLIE. (*Like a refrain.*) Papa says it's C. O. D. three dollars and eighty-seven cents!

MAY. But wait, Willie—wait! I—I haven't—er— (*Timidly.*) Er—Roy—you haven't—er—

DAISY. (*Quickly.*) Roy hasn't any money!

MAY. W—what.

DAISY. I—er—just asked him—a little while ago. (*She shoots* ROY *a quick look.* ROY *looks away.*)

MAY. Oh.

DAISY. (*Going to her.*) So you see, May—it's no use. Let him take it back—your father and mine'll pay all the bills—and we'll just go in there and tell those women that the place is closed. What do you say, old dear?

MAY. (*Pathetically.*) But this is—this is awful. Here's our chance—our big chance and—oh, Willie, couldn't you help us, please? Couldn't you leave the package and—

WILLIE. Papa says it's C. O. D. three dollars and—

ROY. (*Suddenly rising.*) Oh, shut up! (*He walks over to* WILLIE.) Here.

DAISY. What are you going to do?

ROY. I'm going to pay him three dollars and eighty-seven cents.

DAISY. You—you can't do that.

ROY. Can't I? Here you are, Willie. Four dollars. Keep the change. Now beat it!

(WILLIE *goes out. A slight pause.*)

MAY. Oh, thank you, Roy.

DAISY. (*Going to* ROY.) I don't see why you have to butt in on our affairs like this!

MAY. Wait, Daisy—he's helping us.

DAISY. Well, he's not helping himself any.

(*The door left is opened and* MRS. CARSTAIRS *marches in—like a battleship under full steam.*)

MRS. CARSTAIRS. (*Angrily.*) Where's the proprietor of this place?

MAY. Ma'am.

MRS. CARSTAIRS. I want to know what's the matter with the service? If it takes fifteen minutes to get a glass of ice-water it'll probably take two or three days to get a cup of tea. I'm about ready to go. Where's the proprietor?

ROY. (*Going to her.*) I'm the proprietor. What can I do for you?

MRS. CARSTAIRS. (*In surprise.*) You?

ROY. Yes. What can I do for you? (*He smiles at her.*)

MRS. CARSTAIRS. (*Somewhat taken aback.*) Hm. I thought it was one of those young women there.

ROY. No, Mrs. Carstairs. I'm the proprietor. They're just—just servants.

DAISY. (*Flabbergasted.*) Well, I like that!

ROY. (*Turning on her.*) Keep quiet—you! (*Back to* MRS. CARSTAIRS *with his most engaging manner.*) You were saying, Mrs. Carstairs?

MRS. CARSTAIRS. Hm. You know I never heard of a man running a tea-room before.

ROY. Well, to tell the truth I really never expected to run one myself.

MRS. CARSTAIRS. But after all, why not? Women certainly don't know how to run them.

ROY. (*With meaning.*) They certainly do not.

(MAY *and* DAISY *are looking on in open-eyed wonder.*)

MRS. CARSTAIRS. You know, Mr.—er—

ROY. Williams.

MRS. CARSTAIRS. Thank you. You know, Mr. Williams, there's something so authoritative about a man's personality—even in his voice. For instance just then the way you spoke to the maid there.

DAISY. The *what?*

(MAY *claps her hand over* DAISY'S *mouth.*)

MRS. CARSTAIRS. Don't misunderstand me, Mr. Williams. I'm a woman, of course, and—

ROY. (*Smiling at her.*) Oh, but you're different, Mrs. Carstairs. You're one woman in a million,

MRS. CARSTAIRS. (*Beaming modestly.*) Oh, I—er—I wouldn't say that, Mr. Williams. I—er—

ROY. But it's true. Oh, I read of your activities—president of all the clubs—charitable organizations—how efficient you are—

MRS. CARSTAIRS. Why—I—er—it's very kind of you to say that. Very kind, indeed. (*A slight pause.*) I must run along back to my friends. (*She goes toward door left.*)

ROY. (*Following her.*) But you had some complaint to make, Mrs. Carstairs, something that—

MRS. CARSTAIRS. Oh, no. No, nothing at all, really. Awfully nice place you have here, Mr. Williams, awfully nice. (*She passes inside.*)

ROY. Yes, but I have a lot of trouble with the help. (*He closes door after her.*)

MAY. Oh, Roy.

DAISY. (*Furiously.*) Well, I like that! (*She crosses to him.*) What do you think you are—and what do you think you're doing?

MAY. Wait, Daisy!

ROY. I'm a "bad loser"—and a "bad sport"—and I'm trying to help this—this dump.

MAY. (*Meekly.*) Oh, don't call it a "dump."

DAISY. Well, you *can't* help it. It's too late—and if you knew what side your bread was buttered on you'd take my advice and wouldn't try!

ALEC. (*A man in overalls comes in door right and announces loudly.*) *Gas Company!*

ROY. What's that?

ALEC. Gas Company.

DAISY. Well, come right in—I'm delighted to see you.

ROY. (*Going over.*) What do you mean—"Gas Company"? Are you from the Gas Company?

ALEC. Sure am, buddy. Got a little bill for you—(*He grins.*) Just thirty-two dollars.

MAY. Oh.

ROY. Thirty-two dollars????

DAISY. There now, Mr. Smarty! I told you to let things alone. Ha! Trying to prove you're a "good sport." You may have three eighty-seven for the grocer but I know you haven't got—

ROY. Wait a minute. Wait a minute. (*To* ALEC.) I—I haven't got any thirty-two dollars.

ALEC. Well, that's just too bad, buddy—because if you ain't got it, I'll have to shut it off.

MAY. (*Sinking in chair.*) And the toast isn't cooked and the water hasn't boiled.

ROY. Listen friend—be reasonable. People don't walk around the town with thirty-two dollars in their pocket. Come back—come back tomorrow, can't you?

ALEC. Nope—can't do it, Mister. I got a long list of *other* places I got to go to tomorrow.

MAY. But, please, sir we have customers—the only ones we ever had—and if you turn off the gas now—

ROY. Wait! (*To* ALEC.) Come outside with me! (*To* DAISY *and* MAY.) And you two—Go ahead and get things ready! Don't stand there like dummies!! Get a wiggle on! (*He pushes* ALEC *out and follows.*)

MAY. (*Excitedly—as she hurriedly seizes the package of groceries and opens it.*) Come on, Daisy. Get a wiggle on! Didn't you hear what he said?

DAISY. (*Not budging.*) Hm. Yes, I heard.

MAY. Then why don't you—

DAISY. Because it's no use. Roy hasn't got any thirty-two dollars—and you know it.

MAY. But—but Roy'll talk to the man.

DAISY. You can't fool me. A Gas Company has *no soul!*

MAY. (*Pleading.*) But Roy'll fix it—someway—somehow— (*Going to her.*) Oh, Daisy—please help me.

DAISY. Oh, what's the use, May?

MAY. (*Solemnly.*) Daisy, listen! If you'll get busy—and help serve

those people in there—so that they'll walk out of here happy and satisfied I—I—

DAISY. Well?

MAY. I'll shut up the tea-room tomorrow.

DAISY. You—you mean that?

MAY. We'll shut it up—and never even think of "The Brass Kettle" again.

DAISY. (*Delirious with joy.*) Oh, May—you *darling!* (*She throws her arms around her. Then*—) But May,—why wouldn't you do it before?

MAY. Because if we'd shut it up before it would have been a failure. Now when we do it—it'll be a success. I wanted to *succeed*—make a *go of it!* Don't you understand?

DAISY. You bet I do! Lord, I'm so happy—I'm so happy! What was I getting ready to do?

MAY. The water—the water!

DAISY. Oh, yes—the water—the water! (*She seizes tray of glasses and starts for door left chattering gaily.*) Gangway, everybody—gangway, please, for Mrs. Gunga Din! (*She stops at door.*) You know, May—I don't think I'll write Harry. I think I'll send him a telegram! (*She goes inside.*)

(*May turns as* ROY *appears at door right.*)

MAY. (*Anxiously.*) Is—is it all right, Roy?

ROY. All set. (*Crossing over.*) I don't imagine you'll have any more trouble. You ought to be able to make out all right now. (*He picks up hat.*)

MAY. Wait, Roy—please. (*He stops. She goes to him.*) Thank you for all you've done, Roy.

ROY. (*Without looking at her.*) Oh, that's all right.

MAY. And I—I'm sorry I said you were a—a "bad sport." (*He doesn't answer.*) Roy, we're closing up the tea-room tomorrow.

ROY. (*Turning around.*) Closing it up? When it's just getting going? Just getting on its feet?

MAY. That's why I'm closing it up.

ROY. That doesn't make sense to me.

MAY. Maybe it doesn't but—well, anyway, Daisy's going to get married and I thought maybe that I—that I—

ROY. Well?

MAY. (*Looking at him.*) Well, that I—that you—oh, don't you understand?

ROY. (*Catching on.*) You mean—?

MAY. (*Nodding.*) Uh—huh. The ring, dear—couldn't I have the ring now?

ROY. Gosh, I—I'm afraid you can't—not now.

MAY. (*In alarm.*) Why? Why?

ROY. Well, you see, I had to give it to the gas man.

MAY. Oh, Roy! (*She throws her arms around him and kisses him as*

THE CURTAIN FALLS

Thirteen

LISTS ☆☆☆

NOTE: It is possible to use for classroom work scenes from plays that would not be suitable for public production in a school. Doing so affords a greater variety in acting material and allows for much greater growth in the actor than would otherwise be possible. Good taste will always suggest modifications in language and situations that will make material suitable for student use. In some cases it may be necessary to contrive an ending which will give the scene a dramatic finish.

Key to Abbreviations

B — beginning of scene
E — end of scene
Type: S — serious, C — comedy
W — women, M — men, x — extra characters with few lines
Dr — dramatized by
App — royalty upon application

Many of the one-act plays will be found in the Yearbooks of Short Plays published by Row, Peterson and Company, or in the One-Act Plays for Stage and Study series published by Samuel French.

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☆☆ SCENES FOR MEN AND WOMEN

		TYPE	M	W
DULCY—George S. Kaufman and Marc Connelly	Fr.	C	1	1

ACT I (DULCY, HENRY)

B - DULCY. I've got a real surprise for you.
E - DULCY. I figured it all out by myself.

STAGE DOOR—Edna Ferber and George S. Kaufman	D.P.S.	C	1	1

ACT I, SCENE 1 (KEITH, TERRY)

B - KEITH. Where's Jean Maitland?
E - KEITH. Sure . . . Onions . . . Say, what's your name, anyway?

FIRST LADY—Katharine Dayton and George S. Kaufman	D.P.S.	C	1	1

ACT II, SCENE 1 (IRENE, HIBBARD)

B - IRENE. I never saw a room with so many books in it and nothing to read!
E - HIBBARD. (*Aghast.*) Really, my dear!
or
IRENE. I'm getting out of here.

OF MICE AND MEN—John Steinbeck	D.P.S.	S	1	1

ACT III, SCENE 1 (LENNIE, CURLEY'S WIFE)

	TYPE	M	W
B - CURLEY'S WIFE. What—what you doin' here? E - LENNIE. . . . in the brush till he comes . . . That's what he said.			
THE LITTLE FOXES—Lillian Hellman D.P.S. ACT III (REGINA, HORACE) B - REGINA. We had agreed that you were to stay in your part of this house. E - REGINA. He's had an attack. Come up here.	S	1	1
THE ROYAL FAMILY—George S. Kaufman and Edna Ferber Fr. ACT I (PERRY, GWEN) B - PERRY. Come on get your bonnet on. E - PERRY. Oh! . . . Yes . . . Well, I've got to get started, of course, if I'm going to get there. Goodbye.	S	1	1
WINTERSET—Maxwell Anderson D.P.S. ACT I, SCENE 2 (MIRIAMNE, GARTH) B - MIRIAMNE. Garth. . . . E - GARTH. Now, be quiet!	S	1	1
ACT III (MIRIAMNE, MIO; ESDRAS X) B - MIRIAMNE. Why did you do that? E - MIO. We are two lovers here in your night, and we wish to live.	S	1	1
THE ADMIRABLE CRICHTON—J. M. Barrie Fr. ACT IV (LADY MARY, LORD BROCKELHURST) B - LADY MARY. I am ready, George. E - LADY MARY. I am so glad she was only a lady's maid.	C	1	1
THE MAN WHO CAME TO DINNER—George S. Kaufman and Moss Hart D.P.S. ACT I, SCENE 1 (SHERIDAN, MAGGIE) B - MAGGIE. Hello there . . . Good evening, Sherry. E - MAGGIE. That's my message to you, Big Lord Fauntleroy. (*And she is up the stairs. Left stewing in his juice, Mr. Whiteside is in a perfect fury.*)	C	1	1

	TYPE	M	W
ACT II (LORRAINE, SHERIDAN) B - SHERIDAN. Lorraine! My Blossom Girl! E - SHERIDAN. All right—run along and get into your working clothes.	C	1	1
ELIZABETH THE QUEEN—Maxwell Anderson Fr. ACT II, SCENE 3 (ELIZABETH, ESSEX) B - ELIZABETH. We are equal. I have made you so. E - ELIZABETH. I shall take care. (End of scene)	S	1	1
ACT III (ELIZABETH, ESSEX) B - ESSEX. You sent for me? Or so they said. E - ELIZABETH. Take my kingdom. It is yours! (ESSEX, *as if not hearing, bows and goes on . . .*)	S	1	1
THE GLASS MENAGERIE—Tennessee Williams D.P.S. SCENE 7 (LAURA, JIM) B - JIM. Hello, there, Laura. E - JIM. They're common as—weeds, but—you—well, you're—*Blue Roses!*	S	1	1
AH, WILDERNESS—Eugene O'Neill Fr. ACT III, SCENE 2 (RICHARD, MURIEL) B - RICHARD. Oh, hello. Is it nine already? E - MURIEL. That'll be wonderful, won't it?	S	1	1
PRIVATE LIVES—Noel Coward Fr. ACT I (ELYOT, SIBYL) B - SIBYL. Cocktail, please. Elli, what's the matter? E - ELYOT. . . .Oh, my God!	C	1	1
I REMEMBER MAMA—John Van Druten D.P.S. ACT II (TRINA, PETER) B - TRINA. Who's the most beautiful Norwegian baby in San Francisco? E - TRINA. (*Overcome.*) Yes, Peter. (*They hold hands.*)	C	1	1

	TYPE	M	W
KISS AND TELL—F. Hugh Herbert D.P.S.	C	1	1

ACT I, SCENE 1 (DEXTER, CORLISS)
B - DEXTER. What was Mildred snooping around for?
E - CORLISS. Okay.

THE BARRETTS OF WIMPOLE STREET—Rudolph Besier D.P.S.	C	1	2

ACT I, SCENE 2 (BELLA, BEVAN, ELIZABETH)
B - BELLA. Cousin Elizabeth.
E - ELIZABETH. Goodbye.

ACT II (ELIZABETH BARRETT, ROBERT BROWNING)	S	1	1

B - BROWNING. Miss Barrett?
E - end of act.

LIFE WITH FATHER—Howard Lindsay and Russell Crouse D.P.S.	C	1	1

ACT III, SCENE 1 (VINNIE, FATHER)
B - VINNIE. I took a long walk and dropped in . . .
E - FATHER. Oh, God! (*Stamps out.*)

ACT I, SCENE 2 (VINNIE, FATHER)
B - FATHER. Vinnie, I wish to speak to you before you go upstairs.
E - FATHER. I am not a guide to Chinatown and the Bowery.

CLARENCE—Booth Tarkington Fr.	C	2	1

ACT I (CLARENCE, CORA, BOBBY)
B - CLARENCE. No, no, thanks.
E - CORA. (*Vindictively.*) You'll see! Just let 'em wait! [added line] Sh! here comes Miss Pinney.

THE GREEN PASTURES—Marc Connelly D.P.S.	S	2	1

PART I, SCENE 7 (GOD, NOAH, NOAH'S WIFE)
B - NOAH. Company, darlin'.
E - NOAH'S WIFE. Now, den, gen'lemen, if you'll jest draw up cheers.

	TYPE	M	W
ARSENIC AND OLD LACE—Joseph Kesselring D.P.S.	C	1	2
ACT I (MORTIMER, ABBY, MARTHA)			
B - MORTIMER. Listen darlings, I'm frightfully sorry but I've got some shocking news for you.			
E - MORTIMER. I couldn't eat a thing.			
MY SISTER EILEEN—Joseph Fields and Jerome Chodorov D.P.S.	C	1	2
ACT I, SCENE 1 (RUTH, EILEEN, APPOPOLOUS)			
B - APPOPOLOUS. Here you are! Come in my dear young ladies. Enter!			
E - APPOPOLOUS. Good night, ladies. Sleep tight!			
THE RIVALS—Richard Brinsley Sheridan Fr.	C	1	1
ACT III, SCENE 3 (MRS. MALAPROP, CAPTAIN ABSOLUTE)			
B - beginning of scene			
E - MRS. MALAPROP. For the present, capatain, your servant . . . elude my vigilance; yes, yes; ha! ha! ha! ha!			
CAVALCADE—Noel Coward Fr.	C	1	1
PART II, SCENE 5 (EDWARD, EDITH)			
B - EDITH. It's too big, the Atlantic, isn't it?			
E - end of scene			
VICTORIA REGINA—Laurence Housman B.	S	1	1
SCENE 9 Morning Glory (QUEEN VICTORIA, PRINCE ALBERT)			
Entire scene			
BORN YESTERDAY—Garson Kanin D.P.S.	C	1	1
ACT II (BILLIE, PAUL)			
B - BILLIE. Hello.			
E - PAUL. You know, I think I'm going to do that piece again. Plainer.			
ACT II (BILLIE, PAUL, BROCK)	C	2	1
B - PAUL. Listen, who said this? "The proper study of Mankind is Man."			
E - BROCK. I'll buy it for you.			

	TYPE	M	W
CANDIDA—George Bernard Shaw Fr.	C	2	1

ACT III (MORELL, CANDIDA, MARCHBANKS)

B - MORELL. Eugene declares that you are in love with him.

E - CANDIDA. Ah, James.

GHOSTS—Henrik Ibsen Fr.	S	1	1

ACT III (OSWALD, MRS. ALVING)

B - OSWALD. The sun is rising—and you know all about it.

E - OSWALD. The sun—the sun.

☆☆☆ SCENES FOR WOMEN

	TYPE	W
THE LITTLE FOXES—Lillian Hellman D.P.S.	S	2

ACT III (REGINA, ALEXANDRA)

B - REGINA. What do you want to talk to me about, Alexandra?

E - ALEXANDRA. Are you afraid, Mother?

OUR HEARTS WERE YOUNG AND GAY—Cornelia Otis Skinner and Emily Kimbrough D.P.C.	C	2

ACT II, SCENE 1 (EMILY, CORNELIA)

B - EMILY. Gee, I bet if this boat sank, there'd be lots of flotsam and jetsam!

E - CORNELIA. (*Climbing to the top bunk.*) If you're going to be seasick, I'm going to sleep up!

THE OLD MAID—Zoe Akins Fr.	S	2

4TH EPISODE (CHARLOTTE, DELIA)

B - DELIA. Poor Chatty! I'm so sorry.

E - end of episode

MY SISTER EILEEN—Joseph Fields and Jerome Chodorov D.P.S.	C	2

ACT I, SCENE 2 (RUTH, EILEEN)

B - RUTH. Hello, Eileen.

E - EILEEN. Well, I've got a nickel and six milk bottles. I can run riot.

	TYPE	W
WUTHERING HEIGHTS—Randolph Carter Fr.	S	2

ACT II (ISABEL, CATHERINE)
B - ISABEL. Catherine, will you please shut that door?
E - ISABEL. Don't call me a girl, I'm a woman and I won't have you treat me as if . . .

BLITHE SPIRIT—Noel Coward Fr.	C	2

ACT II, SCENE 2 (RUTH, MADAME ARCATI)
B - MADAME ARCATI. My dear Mrs. Condomine, I came directly I got your message.
E - RUTH. Damn—damn—damn!

THE RIVALS—Richard Brinsley Sheridan Fr.	C	2

ACT I, SCENE 2 (LYDIA, JULIA)
B - LYDIA. My dearest Julia, how delighted I am.
E - LYDIA. Nay, I do but jest.

HOLIDAY—Philip Barry Fr.	S	2

ACT III (LINDA, JULIA)
B - LINDA. It may be true, Julia. I think the chances are it is.
E - JULIA. If you're so set on being violent, get a few Russians in and talk life with a great big L to them.

OUR TOWN—Thornton Wilder Fr.	S	2

ACT I (MRS. GIBBS, MRS. WEBB)
B - MRS. GIBBS. Here, chick, chick, chick.
E - MRS. GIBBS. . . . where they don't talk and think in English and don't even want to.

THE CHILDREN'S HOUR—Lillian Hellman D.P.S.	S	2

ACT II, SCENE 2 (MARY, ROSALIE)
B - MARY. Whaooooooo. Whooooooooo. You're a goose.
E - MARY. Don't forget that.

DINNER AT EIGHT—George S. Kaufman and Edna Ferber Fr.	S	2

ACT I, SCENE 1 (HATTIE, MILLICENT)
B - HATTIE. What's that? Covers for thirty again?
E - MILLICENT. I'll see what there is, and perhaps we can go to one of those . . .

		TYPE	W
THE GLASS MENAGERIE—Tennessee Williams	D.P.S.	S	2

ACT II, SCENE 7 (AMANDA, LAURA)

B - AMANDA. Why are you trembling so, Laura?

E - AMANDA. I've got to put courage in you, honey, for living.

MARY OF SCOTLAND—Maxwell Anderson	Fr.	S	2

ACT III (MARY, ELIZABETH)

B - MARY. I have seen but a poor likeness yet I believe this is Elizabeth.

E - ELIZABETH. You came here by your own road.

JUNIOR MISS—Jerome Chodorov and Joseph Fields	D.P.S.	C	2

ACT II, SCENE 1 (JUDY, FUFFY)

B - FUFFY. Merry Christmas, and here!

E - JUDY. Don't thank me, thank Kris Kringle.

LILIOM—Ferenc Molnar	Fr.	S	2

SCENE 1 (MARIE, JULIE)

B - MARIE. Are you sorry for him?

E - JULIE. Why—eh—he *said* we were to wait for him.

THE WOMEN—Clare Boothe	D.P.S.	C	2

ACT II, SCENE 2 (JANE, MAGGIE)

entire scene

VICTORIA REGINA—Laurence Housman	B.	S	3

SCENE: The Rose and the Thorn (LADY JANE, THE DUCHESS, THE QUEEN, ALBERT)

B - (*As* LADY JANE *enters, a rose falls from her hair.*) ALBERT. Lady Jane, here is something that you have dropped.

E - THE QUEEN. Will you ask someone to tell the prince I wish to see him.

LITTLE WOMEN—John D. Ravold	Fr.	C	4

ACT I, SCENE 1 (JO, MEG, AMY, BETH)

B - Jo. Christmas wouldn't be Christmas without any presents.

E - Jo. "Roderigo, save me, save me!"

	TYPE	W
I REMEMBER MAMA—John Van Druten D.P.S.	S	2

ACT II (MAMA, KATRIN)

B - MAMA. Katrin, you like we go next door, and I treat you to an ice-cream soda?

E - MAMA. You keep Uncle Elizabeth in the house all day until she comes home.

QUALITY STREET—J. M. Barrie Fr.	S	2

ACT I (PHOEBE, SUSAN)

B - PHOEBE. Susan, you have been talking to them about V.B.

E - PHOEBE. So imperious.

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde Fr.	C	2

ACT II (GWENDOLEN, CECILY,—MERRIMAN, few lines)

B - MERRIMAN. Miss Fairfax.

E - CECILY. No doubt you have many other calls of a similar character to make in the neighborhood.

☆☆☆SCENES FOR MEN

	TYPE	M
MEN IN WHITE—Sidney Kingsley Fr.	S	2

ACT I, SCENE 4 (DR. LEVINE, DR. FERGUSON)

B - FERGUSON. Outside wire, please! Atwater 9-0032.

E - LEVINE. No, thanks! (*Exit* DR. LEVINE.)

THE GREEN PASTURES—Marc Connelly D.P.S.	C	2

PART I, SCENE 6 (GABRIEL, GOD)

B - GABRIEL. Well, I guess dat's about all de impo'tant business this mornin', Laud.

E - GOD. Well, take keer o' yo'self. I'll be back Saddy.

THE EMPEROR JONES—Eugene O'Neill D.P.S.	S	2

SCENE 1 (JONES, SMITHERS)

B - JONES. Who dare whistle dat way in my palace? Who dare wake up de Emperor?

E - SMITHERS. I 'opes they nabs 'im an' gives 'im what's what!

DEATH OF A SALESMAN—Arthur Miller D.P.S. TYPE S M 2
ACT II (HOWARD, WILLY)
B - HOWARD. Say, aren't you supposed to be in Boston?
E - HOWARD. Pull yourself together, kid, there's people outside.

ACT II (CHARLEY, WILLY) S 2
B - WILLY. The Supreme Court! And he didn't even mention it!
E - WILLY. Charley, you're the only friend I got. Isn't that a remarkable thing?

THE HAPPY TIME—Samuel Taylor D.P.S. C 2
ACT II, SCENE 2 (LOUIS, ALFRED)
B - LOUIS. Eh, bien?
E - ALFRED. None! not one!

BILLY BUDD—Louis O. Coxe and Robert Chapman D.P.S. S 2
ACT I, SCENE 2 (BILLY, CLAGGART)
B - BILLY. Good evening, sir.
E - BILLY (*Surprised and puzzled.*) Aye, sir.

OF MICE AND MEN—John Steinbeck D.P.S. S 2
ACT I, SCENE 1 (GEORGE, LENNIE)
B - LENNIE. George?
E - end of scene.

JOURNEY'S END—R. C. Sherriff Fr. S 2
ACT III, SCENE 2 (STANHOPE, RALEIGH)
B - STANHOPE. I thought I told you to come down to dinner at eight o'clock?
E - STANHOPE. Oh, get out! For God's sake, get out!

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde Fr. C 2
ACT I (ALGERNON, ERNEST)
B - ALGERNON. How are you, my dear Ernest? What brings you up to town?
E - ALGERNON. It is so shallow of them.

	TYPE	M
THE SILVER CORD—Sidney Howard Fr.	S	2

ACT II, SCENE 2 (DAVID, ROBERT)

B - DAVID. For Pete's sake, Rob! I thought it was Chris! Why didn't you come in?

E - DAVID. Desperate, hell! You're crazy!

LILIOM—Ferenc Molnar Fr.	S	2

SCENE 6 (THE MAGISTRATE, LILIOM)

B - THE MAGISTRATE. Number 16,473.

E - THE MAGISTRATE. Go back to your seat. Number 16,474.

YOU CAN'T TAKE IT WITH YOU—Moss Hart and George S. Kaufman D.P.S.	C	3

ACT III (GRANDPA, TONY, MR. KIRBY)

B - GRANDPA. Well, what I feel is that Tony's too nice a boy to wake up twenty years from now with nothing in life but stocks and bonds.

E - TONY. I'll be doing something I want to do.

DINNER AT EIGHT—George S. Kaufman and Edna Ferber Fr.	S	3

ACT III, SCENE 2 (LARRY, MAX, JO)

B - LARRY. Just a minute! Let's get this straight.

E - MAX. Go get yourself buried.

THE WINSLOW BOY—Terence Rattigan D.P.S.	S	2

ACT II (SIR ROBERT MORTON, RONNIE WINSLOW)

B - SIR ROBERT. Will you stand at the table, facing me?

E - SIR ROBERT. I accept the brief.

☆☆☆ SHAKESPEAREAN SCENES

	TYPE	M	W
THE TAMING OF THE SHREW ACT IV, SCENE 5 (Katharina, Petruchio, Hortensio, Vincentio)	C	3	1

	TYPE	M	W
THE TWO GENTLEMEN OF VERONA			
Act I, Scene 2 (Julia, Lucetta)	C		2
Act II, Scene 7 (Julia, Lucetta)	C		2
Act IV, Scene 4 (Julia, Silvia)	C		2
MUCH ADO ABOUT NOTHING			
Act III, Scene 1 (Hero, Ursula)	C		2
Act III, Scene 4 (Hero, Beatrice, Margaret) (Ursula)	C		3(4)
Act IV, Scene 1 (Beatrice, Benedick)	C	1	1
Act V, Scene 2 (Beatrice, Benedick, Ursula)	C	1	2
AS YOU LIKE IT			
Act I, Scene 2 (Touchstone, Celia, Rosalind)	C	1	2
Act I, Scene 3 (Celia, Rosalind, Duke Frederick)	S	1	2
Act III, Scene 2 (Celia, Rosalind)	C		2
Act III, Scene 2 (Orlando, Rosalind)	C-S	1	1
Act III, Scene 4 (Corin, Rosalind, Celia)	C	1	2
Act III, Scene 5 (Phoebe, Silvius)	C	1	1
Act IV, Scene 1 (Rosalind, Orlando)	C-S	1	1
Act V, Scene 1 (Touchstone, William, Audrey)	C	2	1
OTHELLO			
Act IV, Scene 2 (Othello, Desdemona, Emilia)	S	1	2
Act IV, Scene 3 (Desdemona, Emilia)	S		2
Act V, Scene 2 (Othello, Desdemona, Emilia)	S	1	2
JULIUS CAESAR			
Act II, Scene 1 (Brutus, Portia)	S	1	1
Act IV., Scene 3 (Brutus, Cassius)	S	2	
TWELFTH NIGHT			
Act I, Scene 3 (Sir Toby, Sir Andrew, Maria)	C	2	1
Act I, Scene 5 (Olivia, Viola)	S		2
Act II, Scene 2 (Sir Toby, Sir Andrew, Clown, Maria)	C	3	1
Act II, Scene 5 (Sir Toby, Sir Andrew, Malvolio, Fabian)	C	4	
Act III, Scene 1 (Olivia, Viola)	S		2
Act III, Scene 2 (Sir Toby, Sir Andrew, Fabian)	C	3	
Act III, Scene 4 (Olivia, Maria, Malvolio)	C	1	2

	TYPE	M	W
THE MERCHANT OF VENICE			
Act I, Scene 2 (Portia, Nerissa)	S		2
Act III, Scene 1 (Shylock, Tubal)	S	2	
Act III, Scene 2 (Bassanio, Portia)	S	1	1
ROMEO AND JULIET			
Act I, Scene 3 (Lady Capulet, Juliet, Nurse)	S		3
Act II, Scene 2 (Romeo, Juliet)	S	1	1
Act III, Scene 2 (Juliet, Nurse)	S		2
HAMLET			
Act I, Scene 3 (Laertes, Polonius, Ophelia)	S	2	1
Act II, Scene 1 (Polonius, Ophelia)	S	1	1
Act III, Scene 1 (Hamlet, Ophelia)	S	1	1
Act III, Scene 4 (Hamlet, Queen; Polonius x)	S	1	1
THE COMEDY OF ERRORS			
Act II, Scene 1 (Adriana, Lucina, Dromio of Ephesus)	C	1	2
Act II, Scene 2 (Antipholus of Syracuse and Dromio of Syracuse)	C	2	
Act III, Scene 2 (Luciana and Antipholus of Syracuse)	C	1	1
Act IV, Scene 2 (Adriana, Luciana, Dromio of Syracuse)	C	1	2
A MIDSUMMER-NIGHT'S DREAM			
Act I, Scene 1 (Hermia, Helena, Lysander)	S	1	2
Act III, Scene 2 (Helena, Lysander, Demetrius, Hermia)	S	2	2
Act V, Scene 1 (Pyramus, Thisbe, Wall, Lion, Moonshine)	C	5	
THE MERRY WIVES OF WINDSOR			
Act II, Scene 2 (Mistress Ford, Mistress Page)	S		2
Act III, Scene 3 (Mistress Ford, Mistress Page, Falstaff, Robin)	C	2	2
KING LEAR			
Act I, Scene 1 (Lear, Goneril, Regan, Cordelia)	S	1	3
Act III, Scene 2 (Lear, Fool, Kent)	S	3	
Act IV, Scene 5 (Regan, Oswald)	S	1	1
Act V, Scene 3 (Edmund, Albany, Goneril, Regan)	S	2	2

		TYPE	M	W
MACBETH				
ACT I, SCENE 1	(Three Witches)	S		3
ACT I, SCENE 3	(combine two scenes)	S		3
ACT I, SCENE 5	(Macbeth, Lady Macbeth, Messenger)	S	2	1
ACT I, SCENE 7	(Macbeth, Lady Macbeth)	S	1	1
ACT II, SCENE 2	(Macbeth, Lady Macbeth)	S	1	1
ACT IV, SCENE 1	(Macbeth, Three Witches, Hecate)	S	1	4
ACT V, SCENE 1	(Doctor, Lady Macbeth, Gentlewoman)	S	1	2

☆☆☆ ONE-ACT PLAYS

			TYPE	M	W
AFTERWARDS (2xM)	Geraldine McGaughan	Fr.	S	1	1
THE DUETTO	Katherine S. Burgess	Fr.	C	1	1
CATHERINE PARR (1x page)	Laurette Taylor	Fr.	C	1	1
FAREWELL, CRUEL WORLD	William Alden Kimball	R.P.	C	1	2
THE TWELVE POUND LOOK (1xM)	Sir James Barrie	Fr.	C	1	2
SUPPRESSED DESIRES	Susan Glaspell	B.	C	1	2
ROSALIND	Sir James Barrie	Fr.	S	1	2
NOCTURNE	Shelton Sackett	Fr.	S	1	2
THURSDAY EVENING	Christopher Morley	L.G.	S	1	3
HE SAID AND SHE SAID	Alice Gerstenberg	L.G.	S	1	3
STRANGE ROAD	John M. Houston	R.P.	S	1	3
WISDOM TEETH	Rachel Field	Fr.	C	1	3
QUEENS OF FRANCE	Thornton Wilder	Fr.	S	1	3
THERE'S ALWAYS TOMORROW	David L. Pettigrew	R.P.	C	1	3
POOR AUBREY	George Kelly	Fr.	C	1	3
SOME WOMEN WERE TALKING	John Kirkpatrick	Fr.	C	1	5

		TYPE	M	W
RED CARNATIONS	Glenn Hughes Fr.	C	2	1
THE PASSING OF CHOU CHOU	Elmer L. Rice Fr.	C	2	1
GRENACHIKA	Merle Bouton Young R.P.	C	2	1
THE MARRIAGE PROPOSAL	Anton Chekhov Fr.	C	2	1
THE BOOR	Anton Chekhov Fr.	C	2	1
THE FIRST DRESS SUIT	Russell Medcraft Fr.	C	2	2
POETRY AND PLASTER	Russell Medcraft Fr.	C	2	2
MY TRUE LOVE	Helen S. White Fr.	C	2	2
A CUP OF TEA	Florence Ryerson Fr.	C	2	2
CHANGING PLACES	Ida Lublenski Ehrlich Fr.	C	2	2
WHICH IS THE WAY TO BOSTON	Ronald Lorenzen D.P.C.	S	2	2
THE ROBBERY	Clare Kummer Fr.	C	2	2
THE ELIGIBLE MR. BANGS	Robert Housum Fr.	C	2	2
MIND-SET	Merle Bouton Young R.P.	C	2	2
MY LATE ESPOUSED SAINT	Frank Durham R.P.	C	2	2
JACOB COMES HOME	William Kozlenko R.P.	S	2	3
THE PINK DRESS	Donald Elser R.P.	S	2	3
SENOR FREEDOM	Jean Lee Latham R.P.	S	2	3
WIENIES ON WEDNESDAY	Edna Higgins Strachan R.P.	C	2	3
SUGAR AND SPICE	Florence Ryerson and Colin Clements Fr.	C	2	3
THE FLATTERING WORD	George Kelly Fr.	C	2	3
HIGH WINDOW	Verne Powers R.P.	S	2	3
MR. LINCOLN'S WHISKERS	Adrian Scott Fr.	S	2	3
KEEPING HIM HOME	Katharine Haviland-Taylor Fr.	C	2	4
GLORIA MUNDI	Patricia Brown Fr.	S	2	4
BABBIT'S BOY	Glenn Hughes Fr.	C	2	4
THE LITTLE DARLING	Peggy Oliver Fr.	C	2	4
NOW THAT APRIL'S HERE	James Reach Fr.	C	2	4
COURAGE, MR. GREENE	James P. Ferguson Fr.	C	2	4
ANDANTE	Wesley Coutts R.P.	S	2	4

	TYPE	M	W
LEGEND OF THE LAKE Chase Howard Webb R.P.	S	3	2
FINDERS-KEEPERS George Kelly Fr.	S	3	2
CRACKED ICE Guernsey Le Pelley R.P.	C	3	2
ETERNAL LIFE Fred Eastman Fr.	S	3	3
THE HAPPY JOURNEY Thornton Wilder Fr.	C	3	3
THE DEAR DEPARTED Stanley Houghton Fr.	C	3	3
ANTIC SPRING Robert Nail Fr.	C	3	3
FOG ON THE VALLEY Verne Powers R.P.	S	3	3
THE TEA-POT ON THE ROCKS John Kirkpatrick Fr.	C	3	3
THE BEST THERE IS Marion Wefer R.P.	S	3	4(x)
THE FOURTH MRS. PHILLIPS Carl Glick Fr.	C	3	4
RICH MAN, POOR MAN Bertha P. Burrill Fr.	C	3	9
ARIA DA CAPO Edna St. Vincent Millay B.	S	4	1
YOUNG AMERICA Fred Ballard and Pearl Franklin Fr.	S	4	1
THE CRIMSON COCOANUT Ian Hay Beith B.	C	4	2
THE CURTAIN Hallie Flanagan Fr.	S	4	2
THE LEADER OF THE PEOPLE Luella E. McMahon D.P.C.	S	4	2
BARGAINS IN CATHAY Rachel Field Fr.	C	4	3
A WEDDING John Kirkpatrick Fr.	C	4	3
THE TRYSTING PLACE Booth Tarkington Fr.	C	4	3
BALCONY SCENE Donald Elser R.P.	S	4	4
I'M A FOOL Christopher Sergel D.P.C.	C	4	4
THE RED VELVET GOAT Josephine Niggli Fr.	C	4	5

	TYPE	M	W
THE HIGH HEART Adelaide C. Rowell R.P.	S	5	2
ROCK DUST Mark R. Sumner R.P.	S	5	2
THE INFORMER John McGreevey D.P.C.	S	5	3
THE LAMB IN THE WINDOW Robert Finch R.P.	C	6	3

☆☆☆ ONE-ACT PLAYS FOR WOMEN

	TYPE	W
COLUMBINE Ryerson and Clements Fr.	S	2
FOR DISTINGUISHED SERVICE Florence Clay Knox B.	S	2(1 x)
LADIES ALONE Ryerson and Clements Fr.	C	3
THE PURPLE DOOR KNOB Walter Prichard Eaton Fr.	C	3
FOR THE LOVE OF MICHAEL Glenn Hughes Fr.	C	3
THE CHINA PIG Evelyn Emig B.	S	3
FOG Evelyn Neuenburg B.	S	3
LETTERS Ryerson and Clements Fr.	C	3
HEARTS Alice Gerstenberg L.G.	S	4
OVERTONES Alice Gerstenberg L.G.	S	4
THE BAD PENNY Rachel Field Fr.	S	4
BRILLIANT PERFORMANCE Marjorie Allen Fr.	S	4
GRAY BREAD Jean Lee Latham R.P.	S	4
BIRTHDAY PARTY Edward Gilmore R.P.	S	4
ALL ON A SUMMER'S DAY Ryerson and Clements Fr.	C	4
ANTI-CLOCKWISE Muriel and Sydney Box Fr.	S	4
WHEN ALTARS BURN Kay Arthur Fr.	S	4
THE TENTH WORD Ryerson and Clements Fr.	C	5
LITTLE PRISON George Milton Savage, Jr. R.P.	S	5
GRATITUDE George Milton Savage, Jr. R.P.	S	5
WALLFLOWERS James Reach Fr.	S	5
IN A BOOKSHOP Elsie West Quaife Fr.	C	5
LILY Nan Bagby Stephens R.P.	S	6
MISS SYDNEY CARTON Ryerson and Clements Fr.	C	6
ALL BUT THE TRUTH Charles Stewart Fr.	C	6
THE DABBLERS John Kirkpatrick Fr.	C	6

			TYPE	W
GREEN EYES FROM ROMANY	John Kirkpatrick	Fr.	C	8
THE BRIDEGROOM WAITS	Marrijane and Joseph Hayes	Fr.	C	8
SO WONDERFUL (In White)	N. Richard Nusbaum	Fr.	S	9
UNDERTOW	Anne Weatherly	R.P.	S	9

☆☆☆ ONE-ACT PLAYS FOR MEN

			TYPE	M
A GAME OF CHESS	Kenneth Sawyer Goodman	Fr.	S	2(2 x)
MOONSHINE	Arthur Hopkins	Fr.	C	2
THE OWL AND TWO YOUNG MEN	E. P. Conkle	Fr.	C	2
THE RECKONING	Percival Wilde	Fr.	S	2
SKY-FODDER	Jack Reynolds	R.P.	S	3
MINOR MIRACLE	Verne Powers	R.P.	S	4
IF MEN PLAYED CARDS AS WOMEN DO	George S. Kaufman	Fr.	C	4
FOUR ON A HEATH	Foster Fitz-Simmons	R.P.	S	4
A MESSAGE FROM KHUFU	Cottman and Shaw	R.P.	S	4
DARK RIDER	Robert Finch	R.P.	S	6
SUBMERGED	H. Stuart Cottman and Le Vergne Shaw	R.P.	S	6
COPY	K. Banning and H. Kellock	L.G.	S	7
SUMMER COMES TO DIAMOND O	Robert Finch	R.P.	C	8

☆☆☆ THREE-ACT PLAYS

			ROYALTY	TYPE	M	W
BELLES ON THEIR TOES	W. and A. Roos	D.P.C.	$25	C	12	6
CHEAPER BY THE DOZEN	Perry Clark (Dr)	D.P.C.	$25	C	9	7
DEAR RUTH	Norman Krasna	D.P.S.	$35-25	C	5	5

	ROYALTY	TYPE	M	W
EVER SINCE EVE Ryerson and Clements Fr.	$25	C	6	5
FAMILY CIRCLE, THE Anne Coulter (Dr) D.P.C.	$25	C	5	7
FATHER OF THE BRIDE Caroline Francke D.P.S	$35-25	C	10	7
FIGHTING LITTLES, THE Caroline Francke (Dr) Fr.	$25	C	5	10
GROWING PAINS Aurania Rouverol Fr.	$25	C	8	10
JUNE MAD Ryerson and Clements Fr.	$25	C	7	6
JUNIOR MISS Chodorov and Fields D.P.S.	$35-25	C	11	6
MELODY JONES Nathan and Ruth Hale Fr.	$25	C	6	9
MR. ICEBOX Glenn Hughes (Dr) D.P.C.	$25	C	11	7
OUR HEARTS WERE YOUNG AND GAY Jean Kerr (Dr) D.P.C.	$25	C	8	9
RICH FULL LIFE, THE Vina Delmar Fr.	$35	S	3	6
ROOM FOR ONE MORE William Davidson D.P.C.	$25	C	4	8
SEVENTEENTH SUMMER Anne C. Martens D.P.C.	$25	C	6	7
STATE FAIR McMahon and Sergel (Dr) D.P.C.	$25	C	6	5
YOU CAN'T TAKE IT WITH YOU Hart and Kaufman D.P.S.	$25	C	9	7
YOUNG APRIL Aurania Rouverol Fr.	$25	C	7	9
YOUNGEST, THE Philip Barry Fr.	$25	C	4	5

More Difficult or Serious—Some Costume

ADMIRABLE CRICHTON, THE J. M. Barrie Fr.	$25	S	5	6
BARRETTS OF WIMPOLE STREET, THE Rudolf Besier D.P.S.	$50-25	S	12	5
BERKELEY SQUARE J. L. Balderston Fr.	$25	S	7	8
BISHOP'S MANTLE, THE Marion L. Johnson D.P.C.	$25	C	5	7

	ROYALTY	TYPE	M	W
BLITHE SPIRIT Noel Coward Fr.	$50	C	2	5
CAPTAIN APPLEJACK William Hackett Fr.	$25	C	6	5
CRADLE SONG, THE G. Martinez-Sierra Fr.	$50	S	4	10(x)
DOCTOR IN SPITE OF HIMSELF, THE Moliere D.P.C.	o	C	6	3
ENEMY, THE Channing Pollock L.G.	$25	S	7	3(x)
GOWN OF GLORY Irving Phillips (Dr) D.P.C.	$25	S	10	10
HARRIET Ryerson and Clements Fr.	$50	S	7	10
HASTY HEART, THE John Patrick D.P.S.	$50-25	S	8	1
IMAGINARY INVALID, THE Moliere D.P.C.	o	C	8	4
IMPORTANCE OF BEING EARNEST, THE Oscar Wilde Fr.	o	C	4	4
I REMEMBER MAMA John Van Druten D.P.S.	$50-25	S	9	13
JANUARY THAW William Roos D.P.C.	App.	S	7	6
LIFE WITH FATHER Lindsay and Crouse D.P.S.	$50-25	C	8	8
LIFE WITH MOTHER Lindsay and Crouse D.P.S.	$50-25	C	8	8
LITTLE MINISTER, THE Roland Fernand (Dr) D.P.C.	$25	S	5	6
MARY ROSE J. M. Barrie Fr.	$37-50	S	5	3
ONE FOOT IN HEAVEN Anne C. Martens (Dr) D.P.C.	$25	S	8	9
OUR TOWN Thornton Wilder D.P.S.	$25	S	17	9
PAPA IS ALL Patterson Greene Fr.	$35	S	3	3
PYGMALION George Bernard Shaw B.	App.	S	5	6
QUEEN'S HUSBAND, THE Robert E. Sherwood L.G.	$25	C	11	4
ROYAL FAMILY, THE Ferber and Kaufman Fr.	$35	S	11	6
SMILIN' THROUGH A. L. Martin Fr.	$35	S	5	5

		ROYALTY	TYPE	M	W
SONG OF BERNADETTE, THE	Jean and Walter Kerr (Dr) D.P.C.	App.	S	7	11

			TYPE	M	
STAGE DOOR	Ferber and Kaufman D.P.S.	$25	S	11	21
YEARS AGO	Ruth Gordon D.P.S.	$50-25	S	4	5

Costume Plays—Large Casts

AS YOU LIKE IT	William Shakespeare B.	o	C	14	4
CYRANO DE BERGERAC	Edmond Rostand Fr.	o	S	37	11
IF I WERE KING	J. H. McCarthy Fr.	App.	S	20	9
LITTLE WOMEN	John Ravold (Dr) Fr.	$10	S	4	6
MIDSUMMER-NIGHT'S DREAM, A	William Shakespeare B.	o	S	13	10
POMANDER WALK	Louis N. Parker Fr.	$25	S	10	8
PRIDE AND PREJUDICE	Helen Jerome (Dr) Fr.	$25	S	10	16
QUALITY STREET	J. M. Barrie Fr.	$37-50	S	7	7
RIVALS, THE	R. B. Sheridan Fr.	o	S	8	4
ROBE, THE	John McGreevey (Dr) D.P.C.	$25	S	13	9(x)
ROMEO AND JULIET	William Shakespeare Fr.	o	S	18	5
SHE STOOPS TO CONQUER	Oliver Goldsmith B.	o	S	15	4
TAMING OF THE SHREW, THE	William Shakespeare Fr.	o	C	15	3
TWELFTH NIGHT	William Shakespeare Fr.	o	C	10	3
VICTORIA REGINA	Laurence Housman B.	App.	S	26	9

☆☆☆ BOOKS

This carefully selected list of the most usable and, in the main, latest additions to theatre material covers the field of dramatic topics as presented in this book. Excellent bibliographies of older works are to be found in most drama books. A most complete bibliography is:

Baker, Blanche M. *Theatre and Allied Arts*. New York: H. W. Wilson Co., 1952. "A guide to books dealing with the history, criticism, and technique of the drama and theatre and related arts and crafts."

History

Cheney, Sheldon. *The Theatre—3000 Years of Drama, Acting and Stagecraft*. New York: Longmans, Green & Co., Inc. Rev. ed. 1952.
Traces the development of drama and the physical theatre as well. One chapter on present-day theatre.

Hughes, Glenn. *The Story of the Theatre*. New York: Samuel French, Inc., 1928. Simply told and easy to understand. A good beginning history.

Freedley, George, and John A. Reeves. *A History of the Theatre*. New York: Crown Publishers, Inc., 1941.
More complete; more emphasis on acting. Well illustrated.

Sobel, Bernard. *Theatre Handbook and Digest of Plays*. New York: Crown Publishers, Inc., 1940.
Practically a one-volume encyclopedia on actors, plays, theatres, and other dramatic topics. Very valuable for reference.

Anthologies

Gassner, John, ed. *A Treasury of the Theatre*. (3 vols.) New York: Simon and Schuster, Inc. Rev. ed. 1951.
Representative plays from every period and country—from Æschylus to Arthur Miller. A real treasury.

Gassner, John. *Best Plays of the Modern American Theatre*. 1st and 2nd Series. New York: Crown Publishers, Inc., 1947.
Contain modern plays you should be familiar with. They provide good scenes for acting.

Watson, E. Bradlee, and Benfield Pressey. *Contemporary Drama—European, English, Irish, American Plays*. New York: Charles Scribner's Sons, 1941.
Contains *Abe Lincoln in Illinois, Elizabeth the Queen, The Emperor Jones*.

Thomas, Russell. *Plays and the Theatre*. Boston: Little, Brown and Company, 1937.
Contains 12 good representative plays of various periods. Illustrated.

Cerf, Bennett A., and Van H. Cartmell. *16 Famous American Plays*. New York: Modern Library, Random House, Inc., 1941.

Cerf. Bennett A., and Van H. Cartmell. *16 Famous British Plays*. New York: Modern Library, Random House, Inc., 1942.

Mantle, Burns, ed. *Best Plays*—by years. (Now edited by John Chapman.) New York: Dodd, Mead and Company.

A review of the theatre season each year. Also short scenes from the so-called best plays, bridged by narration.

Acting

Chekhov, Michael. *To the Actor*. New York: Harper and Brothers, 1953.
The "creative process" in acting presented by a master. Excellent.

Dolman, John Jr. *The Art of Acting*. New York: Harper and Brothers, 1949.
For the serious student of acting. A book to own.

Irvine, Harry. *The Actor's Art and Job*. New York: E. P. Dutton and Company, Inc., 1942.
A professional actor gives some good practical advice to young actors.

Selden, Samuel. *The Stage in Action*. New York: F. S. Crofts, 1941.
Particular emphasis on movement and pantomime.

Selden, Samuel. *First Steps in Acting*. New York: F. S. Crofts, 1947.
Basic principles in acting. Training for body and voice.

Franklin, Miriam. *Rehearsal*. New York: Prentice-Hall, Inc., 3rd ed. 1950.
Especially good scenes for developing technique.

Albright, H. Darkes. *Working Up a Part*. Boston: Houghton Mifflin Company, 1947.
How to create a role. A guide to rehearsal and playing.

Lees, C. Lowell, *A Primer of Acting*. New York: Prentice-Hall, Inc., 1940.
Especially good for early training. Bibliography.

Rosenstein, Sophie, Larrae A. Haydon, and Wilbur Sparrow. *Modern Acting—a Manual*. New York: Samuel French, Inc., 1936.
Good exercises for developing sense awareness.

Voice and Speech

Anderson, Virgil. *Training the Speaking Voice*. New York: Oxford University Press, Inc., 1942.
A comprehensive text. One of the best.

Barnes, Grace. *General American Speech Sounds*. Boston: D. C. Heath and Company, 1946.
An analysis of and drill on the forty-three American speech sounds, with illustrations and charts showing their formation. Record to accompany book.

Tresidder, Argus. *Reading to Others*. New York: Scott, Foresman and Company, 1940.

Clear and detailed treatment of interpretation. Much practice material.

Lowrey, Sara, and Gertrude E. Johnson. *Interpretative Reading.* New York: D. Appleton-Century Company, Inc., 1942.

All forms of interpretative speech presented. The speaker's aims and problems clarified.

Production and Direction

Philippi, Herbert. *Stagecraft and Stage Design.* Boston: Houghton Mifflin Company, 1953.

Comprehensive. "Designed to develop sound and well-organized methods of work in shops and on stage." Very valuable.

Heffner, Hubert C., Samuel Selden, and Hunton D. Sellman. *Modern Theatre Practice.* New York: F. S. Crofts. 3rd ed. 1946.

Each phase of production—direction, scenery, lighting—covered by an expert in that field.

Dolman, John Jr. *The Art of Play Production.* New York: Harper and Brothers. Rev. ed. 1946.

For many years the standard text on the subject and still one of the best.

Hewitt, Bernard, J. F. Foster, and Muriel Wolle. *Play Production—Theory and Practice.* Philadelphia: J. B. Lippincott Company, 1952.

Covers all phases—construction, sound effects, backstage organization, costume, make-up.

Nelms, Henning. *Play Production.* New York: Barnes and Noble, Inc. College Outline Series, 1950.

"A guidebook for the student of drama—a handbook for backstage workers."

Friederich, Willard J., and John H. Fraser. *Scenery Design for the Amateur Stage.* New York: The Macmillan Company, 1950.

Emphasis on scenery design for the amateur stage. Instruction in building a model. Good sketches and illustrations.

Hake, Herbert. *Here's How.* Evanston, Illinois: Row, Peterson and Company, 1942.

Practical, simple, clear directions for scenery construction.

Worf, Richard B., and Roger Wheeler. *Runnin' the Show.* Boston: Walter H. Baker Co., 1930.

A small book giving practical notes on scenery-making, lighting, and sound effects.

Lees, C. Lowell. *Play Production and Direction*. New York: Prentice-Hall, Inc., 1948.

Includes selection of play, preparation, growth, construction, integration, and production.

Dietrich, John E. *Play Direction*. New York: Prentice-Hall, Inc., 1953.

"Written for the director at all levels of attainment."

Costume and Make-up

Walkup, Fairfax Proudfit. *Dressing the Part*. New York: Appleton-Century-Crofts, Inc., 1950.

A history of costume for the theatre down to 1950. Well illustrated.

Davenport, Millia. *The Book of Costume*. New York: Crown Publishers, Inc., 1948.

Covers dress, jewelry, ornaments, coiffures, and all other elements. More than a costume book, it records successive civilizations, cultures, and periods.

Corson, Richard. *Stage Make-up*. New York: Appleton-Century-Crofts, Inc., 1949.

Features modeling with paint, with special attention to the planes of the face.

Liszt, Rudolph G. *The Last Word in Make-up*. New York: Dramatists Play Service, Inc., 1942.

Covers all kinds of characters. Many photographs.

Factor, Max. *Hints on the Art of Make-up*. A set of nine illustrated booklets. Send for order blank and information on student's make-up kit to Max Factor Hollywood Make-up Studio.

Knapp, Jack S. *Technique of Stage Make-up*. Boston: Walter H. Baker Co., 1942.

"A practical manual for the use of Max Factor's Make-up." Small, very usable.

Playwriting

Egri, Lajos. *The Art of Dramatic Writing*. New York: Simon and Schuster, Inc., 1946. Also *Your Key to Successful Writing*. New York: Henry Holt and Company, 1952.

A logical theory of playwriting by a successful teacher of writing. Somewhat original but psychologically sound.

Gallaway, Marian. *Constructing a Play*. New York: Prentice-Hall, Inc., 1950.

A practical method clearly explained. A different approach to the subject from that of the books above listed.

Shakespeare

Chute, Marchette. *Shakespeare of London*. New York: E. P. Dutton and Company, Inc., 1949.

"An attempt to show William Shakespeare as his contemporaries saw him, rather than as the gigantic legendary figure he has become since." Excellent.

Thorndike, Ashley H. *Shakespeare's Theatre*. New York: The Macmillan Company, 1928 (reprinted 1954).

A complete history in one volume, covering Shakespeare's London, the playhouses, the companies, the actors, and acting. Invaluable.

Hill, Frank Ernest. *To Meet Will Shakespeare*. New York: Dodd, Mead and Company, 1949.

For "readers who want to know Shakespeare—as a person, player, man of affairs, writer." Fictionalized episodes make delightful reading.

Watkins, Ronald. *On Producing Shakespeare*. New York: W. W. Norton and Company, Inc., 1950.

Explanations of different theories of production.

de Banke, Cecile. *Shakespearean Stage Productions: Then and Now*. New York: McGraw-Hill Book Company, Inc., 1953.

Covers production, staging, lighting, actors, and acting companies. Excellent chapter on costume, with sketches and illustrations. Chapter on music and dancing with extensive bibliography on music and recordings.

Chisman, Isabel, and Hester Emilie Raven-Hart. *Manners and Movements in Costume Plays*. Boston: Walter H. Baker Co., 1934.

Small but very valuable.

Onions, C. T. A *Shakespeare Glossary*. Oxford, at the Clarendon Press. Rev. ed. 1953.

Very complete. Very valuable.

Irvine, Theodora. A *Pronouncing Dictionary of Shakespearean Proper Names*. New York: Barnes and Noble, Inc., 1944.

Gives the pronunciations used by different actors.

Watt, Home A., Karl J. Holzknecht, and Raymond Ross. *Outlines of Shakespeare's Plays*. New York: Barnes and Noble, Inc., College Outline Series. Rev. ed. 1952.

Extremely usable for beginning drama students.

The Allied Arts

Siegmeister, Elie (ed.). *The Music Lovers Handbook*. New York: William Morrow & Co., Inc., 1943.

Aims to make a "contribution towards a live and sympathetic understanding of the music of the present as well as the past." Much valuable information on all phases of music. Easy reading.

Mendelsohn, Felix. *Story of One Hundred Operas*. New York: Grosset & Dunlap, 1940.

Very small but good. Companion series on composers, symphonies, and other musical topics.

Biancolli, Louis, and Robert Bagar. *The Victor Book of Operas*. New York: Simon and Schuster, Inc., rev. ed., 1953.

Large and complete. Companion book *The Victor Book of Symphonies*.

Balanchine, George. *Balanchine's Complete Stories of the Great Ballets*. Garden City, N.Y.: Doubleday & Company, Inc., 1954.

Stories of more than one hundred ballets that are being performed today. Tells how to enjoy ballet, gives a brief history, and a guide to reading. Illustrated.

Robert, Grace. *Borzoi Book of Ballets*. New York: Alfred A. Knopf, Inc., 1946.

Answers "what are the dancing, the music, the dancers, the painters, the stories and the meaning of this popular art?"

Lloyd, Margaret. *Borzoi Book of Modern Dance*. New York: Alfred A. Knopf, Inc., 1949.

Explains modern dance. Tells how it differs from ballet and other forms of dancing. Dancers and dance groups discussed.

Craven, Thomas (ed.). *A Treasury of Art Masterpieces from the Renaissance to the Present Day*. New York: Simon and Schuster, Inc., 1952.

Huyghe, Rene (ed.). *Art Treasures of the Louvre*. New York: Harry N. Abrams, Inc., 1951.

Includes a brilliant outline of European art history—Italian, French, Dutch, Flemish, German, Spanish, and seven British schools. One hundred reproductions in full color.

Hamilton, Edith. *Mythology*. Boston: Little, Brown and Company, 1940. Reprinted 1953.

All of the principal stories delightfully told.

☆☆☆ RECORDS

Recordings of scenes from plays may be purchased from the following firms. Catalogues will be sent upon request.

Linguaphone Institute, 32 Rockefeller Plaza, New York, N. Y.
The Gramaphone Shop, Inc., 18 East 48th Street, New York 17, N. Y.

☆☆☆ FILMS

Films may be obtained from
Educational Film Sales Department, University Extension, University of California, Los Angeles 24, California.
These include *Shakespeare's Theatre: The Globe Playhouse* and other films on drama. Send for list.
The Stanley Bowmar Company, 513 West 166th Street, New York 32.
Send for list of Theatre and Dramatic Arts Filmstrips.

☆☆☆ STAGE EQUIPMENT

Plette, W. Fredric. *Directory of Stage Equipment and Supply Houses.* Published by The National Thespian Society, College Hill Station, Cincinnati, Ohio, 1950.

Part 4

METHODS

Fourteen

COURSES OF STUDY ☆☆☆

DRAMA I

UNITS	WEEKS	ACTIVITIES
I	2	Orientation, posture, walk, voice
II	2	Modern Scene
III	3	Character-Opposite Scene
IV	4	Shakespearean Scene
V	1	Senses and emotions
VI	6	One-Act Play

UNIT	WEEKS	ACTIVITIES
I	1	Discussion: elements of drama (Chapter 1) definition of acting nature of a play survey course of study (Chapter 14)
		Paper: What I wish to accomplish in this course
		Life Study: observation of people, with special attention to posture and walk
		Criticism given to each student on his posture and walk
		Exercises assigned for improvement (Chapter 6)
		Staging vocabulary learned and tested (Chapter 9, page 187)

UNIT	WEEKS	ACTIVITIES
	1	Life Study: listening to people's voices Criticism given to each student on his voice and speech Exercises assigned for improvement (Chapter 7) Read and analyze one or more scenes from the stage (Chapter 11) Lighting vocabulary learned and tested (Chapter 9, page 189)
II	1	Read Chapter 1 Select and rehearse Modern Scene (Chapter 11) Read play from which it was taken Write character analysis Write an introduction to scene Make a stage plot for scene Study and discuss: Characterization (Chapter 1) Plotting the stage Technique of stage movement Technique of rehearsal Memorization Introduction of scene Critiques
	1	Present Modern Scenes Write critiques and discuss each presentation (Chapter 1) Refer to Technique (Chapter 9) List all things learned from this project Acting vocabulary learned and tested (Chapter 9, page 185)
III	2	Read Chapter 2 Select and rehearse Character-Opposite Scene Read play from which it was taken Write play analysis Write an introduction and make a stage plot Write character analysis of self (Chapter 2; read first half of Chapter 8) Write character analysis Body training—Daily Routine given, page 95 Prepare and present short pantomimes (Chapter 6)

UNIT	WEEKS	ACTIVITIES
	1	Present Character-Opposite Scenes Follow routine of Modern Scenes Critiques written and class discussion Reference to Technique (Chapter 9) List all things learned from this project Theatre Conventions learned and tested (page 213)
IV	1	Read Chapter 3 and Shakespeare section of Chapter 8 Preparation for Shakespearean Scene Select topic on Elizabethan England (Chapter 3) Do research and give talk to class Bring pictures, phonograph records, maps, books See a Shakespearean movie
	2	Select and rehearse Shakespearean Scene (Chapters 11, 13) Read entire play and write synopsis of plot Write character analysis Write an introduction and make a stage plot Improvise a Shakespearean costume from own wardrobe Voice training (Chapter 7)—Daily Routine given, page 118 Drills on speech sounds (Chapter 7)
	1	Present Shakespearean Scenes Follow routine of Modern Scenes Critiques written and class discussion Reference to Technique (Chapter 9) List all things learned from this project
V	1	Study Senses and Emotions (Chapter 5) Prepare and present an assigned pantomime (One day devoted to each of the five senses)
VI	1	Read Chapter 4; refer to Chapter 13 Preparation for One-Act Play Read and discuss fundamentals of play production (Chapter 10) Read section on Direction (Chapter 9) Select and cast play

UNIT	WEEKS	ACTIVITIES
	3	Rehearse play—follow routine in Chapter 4 Write character analysis Make a stage plot (co-op) Prepare a prompt book (co-op) Review and drill—voice, body, technique
	2	Production of One-Act Plays (one each day) Follow usual routine List all things learned from this project Reread first paper on "Aims" and write: I did or did not accomplish my goal. Summary of gains from entire course. What I have learned of greatest value to me.

DRAMA II

UNIT	WEEKS	SUBJECT
I	1	Sense Impression scenes (Chapter 5) Emotion exercises (Chapter 5)
II	1	Technique scenes presented (Chapter 9) Research projects selected (Chapter 8)
III	1	Body exercises and pantomimes (Chapter 6)
IV	2	Voice exercises and interpretation (Chapter 7) Improvised solo and group scenes (Chapter 7)
V	1	Production techniques: Make-up (Teacher demonstration and student practice)
VI	1	Production techniques: Play production (Chapter 10)
VII	6	Rehearsal, direction, and production of Three-Act Play (Cut version, double cast)
VIII	1	Research projects presented
IX	3	Period scenes, Shakespeare, serious or tragic scenes

UNIT	WEEKS	SUBJECT
X	1	Survey of acting mediums—Radio, Screen, Television (Current articles)

DRAMA PRODUCTION (Drama III)

A group—actors playing principal roles in the three-act play
B group—actors playing minor roles, or those not cast in the three-act play

UNIT	WEEKS	SUBJECT	
I	2	Reading, selecting, casting the three-act play	
II	8	A Daily rehearsal of three-act play following schedule	B (Workshop Groups) Rehearsal of minor parts as scheduled Production duties (Chapter 10) Programs prepared Research topics prepared (Chapter 8) Final week—technical and dress rehearsals and production of play—entire class at every rehearsal
III	1	Discussion of three-act play Programs presented by B group Original scenes written by A group	
IV	1	Original scenes and improvisations presented by all	
V	2	Great roles or famous speeches from great plays prepared and presented	
VI	1	Technique scenes and exercises (Chapter 9) Senses and emotions exercises and pantomimes (Chapter 5)	
VII	1	Body exercises and pantomimes (Chapter 6) Voice exercises and improvisations (Chapter 7)	
VIII	2	Research topics presented	

Fifteen

TEACHING-LEARNING AIDS ☆☆☆

This chapter is designed to aid both students and teachers in following the Courses of Study. It is addressed primarily to teachers, both those with little or no experience in teaching drama as well as the more experienced who wish a new approach to their work. Students working with little supervision and those wishing to augment the class assignments will also find helpful suggestions here.

The Courses of Study show one way in which to use the material in the book. They may, of course, be modified to fit different situations and groups, or be disregarded completely where a Course of Study is already established, since adequate material is presented to cover any drama course.

When any new study is undertaken, the goals must first be determined and each activity weighed in the light of its contribution to these objectives. The Courses outlined are designed to build toward the following goals.

OBJECTIVES IN EDUCATIONAL DRAMATICS

I. Personal
   The maximum development of the individual so that
      A. he can live a happier and more complete life

through specific improvement in posture, walk, and voice; in character traits; in English skills; in ability to evaluate; in self-confidence

B. he can make a greater contribution to society and thus to civilization

through the development of a social conscience; of the qualities and habits of a good citizen; of poise and ease in social relationships; of the ability to work with others toward a common goal

II. Dramatic

The acquisition of essential habits and skills, knowledge and understanding, attitudes and appreciation, so that

A. he can pursue a career in the theatre

through the attainment of the basic techniques of theatre practice, acting technique, and knowledge of theatre history and literature

B. he can enjoy an avocation

through the development of the ability to produce, direct, manage, or act in plays as a leisure-time activity.

TEACHING-LEARNING PLAN The method here presented relates all the learning activities to acting projects. In the beginning course there are four projects, which provide for one semester of study. This scheme may be repeated any number of times in advanced courses, if so desired, through the use of different acting materials.

The philosophy underlying the treatment of the subject is as follows:

1. Drama is not an academic study but an activity, and acting before a group is its unique contribution to the education of the individual.
2. Since students enter the drama class with a desire to act, it is logical for a course to take advantage of this ready-made motivation by making acting the major emphasis.
3. The maximum development of each student's personality and character traits is the primary aim in educational dramatics.

4. Directing activities toward this goal is not incompatible with teaching a sound course in theatre technique which will accord with the best practices of the professional theatre.
5. The various phases or elements of acting are learned most easily and are more meaningful when related to acting projects.
6. Good acting material is a necessary adjunct to such a course.

☆☆☆ DRAMA I

Acting (Part I) is given intensive study in the beginning drama class. Only such sections of the other chapters as have direct bearing on the first four are used. Part III provides the acting materials.

The first day the group meets may be spent profitably in a discussion of what the student wishes to gain from his drama study, and just what the course should and will contain. This will set the goals for the semester. (Pages 359-362.) Efforts should be made to define drama, a play, and acting. In this connection you may wish to read a section of the Prologue to the class.

Discuss the particular mediums of acting—the actor's body and voice. Unlike the musician, who must learn to play a musical instrument, the actor must train his body and voice to be the instruments of dramatic expression. Present the ideas found on page 3.

Since characters will be drawn from life, the student should leave this first class period with instructions to observe people, paying particular attention to the way they walk. He should note posture, stance, and the carriage of different parts of the body, and try to analyze the physical reasons for certain walks, such as a stiff ankle or a loose-jointed knee. He should be prepared to comment upon how much is to be learned about a person simply through what is expressed in his posture and walk. Suggest that an actor's first goal is to prepare to be a leading man or leading lady with agreeable characteristics only.

Building upon the class discussion, before the next meeting each student should write a short paper on "What I Wish to Accomplish

in This Course." A good deal of thought should go into this. (At the end of the course return the papers and ask the students to check on how close they have come to their goal.)

On the second day begin with a posture-walk discussion; then send the students across the stage one by one, noting the good points and the eccentricities of the posture and walk of each individual. Take notes, following the outline on page 83. The numbers and letters on the outline provide a simple code which you can use to record your observations easily. (Keep these notes and check from time to time on improvement.) Make no comments until all have finished walking; then give each student a brief, personal criticism. Call attention to no more than two or three of his most obvious faults. Do not attempt to give a complete evaluation. In order to check a large class, you must do this very quickly. (Aim to use not more than three days for the entire activity.) Refer to Chapter 6, where each person should find the exercises that will correct his own particular faults. Note the sketches on page 88. Explain or demonstrate any points that may not be understood. These exercises should be practiced daily and checked during the Character-Opposite Scene. Announce that you will do this. Do not present the Daily Routine of Body Exercises at this time. Assign the reading of Life Study, page 63.

Place a chair on the stage and have each person practice sitting and rising, following the instructions on page 166. Be sure he understands about balance of weight, and that his aim is to be controlled but completely at ease. Posture and walk in this exercise should conform to the standards previously set up.

The staging vocabulary may be learned and tested this first week. Also, if possible, a trip should be made to the auditorium stage, where all the terms can be more easily explained.

The second week the Life Study assignment is to listen to voices and be ready to discuss them. (Refer to page 110.) Stress the importance of voice training. Assign four lines of poetry or a single speech from a play to be memorized and given from the stage. Take

notes, following the outline on page 112. (Keep these notes and check from time to time on improvement.) When all have finished presenting their selections, give each student a brief, personal criticism. Call attention to two or three of his most obvious faults only. A more complete evaluation is apt to be confusing to him. Refer to Chapter 7, where each one should find the exercises that will correct his particular faults. Demonstrate any that need clarification. These exercises, too, should be practiced daily and checked during the Shakespearean Scene. Announce that you will do this. Do not present the Daily Routine for Speech Practice at this time. The lighting vocabulary may be learned and tested this week.

CHAPTER 1—THE MODERN SCENE

The presentation of this project should be carefully planned and routines established which will be followed during the rest of the semester. As a preliminary, the entire Prologue should be read, followed by the setting up of the objectives for the Modern Scene. If possible, develop these before assigning the reading of the chapter.

Information for the Production Schedule (page 387) should be given to the teacher as soon as the scene has been selected and cast. This will include such material as is found on a theatre program—the name of the play, the author, the characters, and the actors playing them.

Rehearsals will begin immediately, but since a full class period is too long for the rehearsal of a short scene, the first ten or fifteen minutes each day should be spent on basic training. Assign the study of Chapter 1 and discuss and clarify characterization, plotting the stage, memorization, the introduction of a scene, critiques, technique of stage movement, and technique of rehearsal.

Each group makes a stage plot for its scene similar to the one for *Holiday* on page 386. These should be drawn to scale, a quarter inch to a foot. Students will need help in arranging furniture; you can help them most easily by checking these plots. As an aid to accuracy, a plot of the classroom stage and of the furniture to be used can be

drawn to scale and mimeographed on a single sheet. This can be kept and used as a guide for all acting projects. In addition to the plot, a character analysis and an introduction to the scene should be written.

Establish the rehearsal routine. Rehearsal includes action and movement, not just reading of lines. Different groups will work in different parts of the room, defining their acting areas by rearranging chairs. With such an informal study procedure it will be necessary during this week to make the rounds of the class seeing that everyone understands the standard of rehearsal conduct necessary in order to accomplish all that is to be done during the semester. After the Modern Scenes are over, such supervision should be necessary only at intervals.

Rehearsals on this first scene last only one week. They should take place the third week of the semester, with production the fourth. A week is a very short time to spend on the rehearsal of a scene, but it is important to get the actors onto the stage as quickly as possible. Experience has proved that time will be wasted unless there is a certain amount of pressure to meet a deadline date. Suggest rehearsals outside of class, stress the importance of practice at home alone, and make a point of accurate memorization. Every student should become very familiar with the rehearsal routine explained in Chapter 1.

During production week the schedule previously worked out and mimeographed is in the hands of each student. Three or four scenes can usually be presented in one class period. The schedule must be followed exactly as though the productions were being given for the public. In case one actor is absent (and this must be for a very legitimate reason) his part is *read* by someone else, but the scene must be given on time. When he returns, the scene is repeated at the discretion of the director and the other actor in the scene.

The actors presenting the first scene should set the stage immediately upon entering the classroom and should be ready to play as soon as roll has been taken. The next cast may, in the meantime, get into

costume and assemble props if they can do so without disturbing the play being presented. The atmosphere in the room should be one of complete quiet and concentration upon the scene in progress. As soon as the curtain closes and the applause ends, quiet should again prevail as the class members write individual notes and the the next cast prepares its stage.

Presenting three or four scenes a day makes it imperative that each cast have props and costumes so well organized that a minimum amount of time will be required for the actors to set the stage and get ready to appear. It also puts a great premium upon each cast's having consideration for other casts, showing a spirit of fair play that will make it possible for everyone to do his best.

Class discussions are held each day after all the scenes for that day have been given (page 20). Each actor receives an appraisal of his work. Keep the evaluations that you make and use them in measuring the growth of the student.

Written critiques should be turned in to the teacher the day after all the scenes have been presented. (Each successive set of critiques should give evidence of keener observation and a greater understanding of what constitutes good acting. Improvement should also be shown in the simple English skills of legible handwriting, correct spelling, and an exact and ever-expanding vocabulary.)

A class period should be spent in review of what has been achieved in this unit. All the work presented becomes laboratory material to be used to point out what to do, as well as what not to do, on the stage. This is a real teaching and learning session. Every student in the class should name one thing he has learned which he did not know before, and later make a written list of everything learned from this project. This summary is a test of whether the objectives set up for the project were achieved. Guide the thinking toward a discussion of what the future work should be in order for all to make the greatest improvement. The acting vocabulary should be learned and tested. Routines for rehearsal and production weeks for *each* acting project:

REHEARSAL WEEK

1. Material for Production Schedule handed in
2. First ten or fifteen minutes each day devoted to basic training
   Modern Scene—fundamentals
   Character-Opposite Scene—body training
   Shakespearean Scene—voice training
   One-Act Play—production and direction techniques
3. Rehearsal for the remainder of the period
4. Stage plots due the third day
5. Introductions to scenes due the fifth day

PRODUCTION WEEK

6. Mimeographed Production Schedules given on first day of production
7. Critique notes written at close of each scene
8. Daily class discussions after scenes for that day are finished
9. Written critiques handed in the day after the last production
10. A list made of all things learned from this project

CHAPTER 2—THE CHARACTER-OPPOSITE SCENE

When handled skillfully by the teacher, this assignment becomes a most rewarding experience for young student actors. If the aim of personal adjustment to people and situations—to life in general—is kept in mind, each student can be given a great deal of individual help of a kind which will be of permanent value in his development.

As usual the objectives, found at the beginning of the chapter, will first be discussed. The motivation of the Personal Analysis Outline should be carefully planned. The first half of Chapter 8 will give additional help (pages 141-151).

The selection of the right character for each person to play is important to the success of this project. Since young actors do not have a wide acquaintance with dramatic literature, the instructor should anticipate some of the problems and be prepared to give expert guidance in the choice of material. It is well to have extra plays available for special cases. In addition to the stage plot, intro-

duction, and character analysis, a personal analysis and an analysis of the entire play should be written.

The first ten minutes of the rehearsal periods will be spent on exercises to develop responsive bodies. Material from Chapter 6 may be used. A few pantomimes may be added if desired. The Daily Routine of Body Exercises (page 95) should be presented and practiced each day at the beginning of the period. Different students may lead the exercises, in much the same manner as the cheer leader directs the school yells. Build upon the instruction in posture and walk previously given.

Ask each student to write (1) the criticism he received on posture and walk the first week of the semester, (2) the exercises that were suggested for improvement, and (3) the amount of time he has spent practicing them—minutes per day and total. Give a grade on this and later in the semester repeat it.

Since rehearsal routine was established on the Modern Scene, it will not be necessary for all groups to be supervised every day. Now you can divide the rehearsal time so that two casts can work each day on the classroom stage under your direction. The entire class should receive this help. Make and post a rehearsal schedule. Check the arrangement of furniture for each scene, and give suggestions on characterization, interpretation, and movement.

Two weeks will be required for rehearsals, including finding and casting the scene. Theatre Conventions should be learned and tested.

CHAPTER 3—THE SHAKESPEAREAN SCENE

This will probably be your biggest job of motivation, but students love the Shakespeare unit if it is well presented. Try to make them understand the life of the period. Get prints from the Folger Library in Washington and pictures from movie companies and magazines. If possible, have students make a model of the Elizabethan stage. Make your classroom one big exhibit and keep adding to it year by year. Show any motion pictures that are available. See if the local movie houses will cooperate and run a special showing of Henry V,

Hamlet, or some other good production. Stock your own and the school's library with the best recordings of present-day actors. Encourage the improvising and wearing of costumes for the scenes. Augment the information given here on costume and movement. Let your own enthusiasm spur your students on to much extra labor. Invite English classes to see some of the productions. In a few years you will find that you can present a Shakespearean play to the entire student body and have it enthusiastically and intelligently received.

Students will read the entire play and write a synopsis of it, write a character analysis and an introduction, make a stage plot, and improvise a Shakespearean costume.

Some very helpful instruction can be given on note taking, the making of a bibliography, and general research technique in connection with the preparation of the topics on Elizabethan England. This will prove valuable in college.

The first ten or fifteen minutes of the rehearsal periods will be spent on voice training. Present the Daily Routine for Speech Practice and run through it at the beginning of each period. This takes about four minutes. Drill on the forty-three speech sounds. Have the entire class work on interpretation. Try to improve voice quality. Adequate material will be found in Chapter 7. All students should memorize Hamlet's Advice to the Players (page 44). This can be given by the group in verse choir manner.

Ask each student to write (1) the voice criticisms he received earlier in the semester, (2) the exercises that were suggested for improvement, and (3) the amount of time he has spent practicing them—minutes per day and total. Give a grade on this, and later in the semester repeat it.

One week for preparation, two weeks for rehearsal, and one for production will be required for this scene.

SENSES AND EMOTIONS At the beginning of the semester, students discovered through Life Study the part that the senses play in dramatic work. Though time does not permit detailed study in Drama I, young actors should have at least

some knowledge of the scope of the subject. So before starting the one-act plays spend one week on developing sense awareness. Using material from Chapter 5, concentrate on one of the five senses each day. This will call attention to the contribution that each of the senses makes to character creation and will prepare for intensive study in Drama II.

CHAPTER 4—THE ONE-ACT PLAY

In motivating this final project, point out the particular things to be learned from presentation of the one-act play. Emphasize the need for teamwork, for getting along agreeably with others during the stress of production, and for a cheerful sharing of responsibilities. These are major objectives in this activity.

Assign the study of Chapter 4, the section on direction and staging in Chapter 9, and refer to Chapter 10.

Each student makes his own character analysis, and together the cast make a complete prompt book. This will require some supervision on your part. A model prompt book may be shown. Clarify the organization of duties and responsibilities (page 51), the preparation of the rehearsal schedule, and the breakdown of scenes. Arrange a class rehearsal schedule with one play rehearsing on the stage with you each day.

Do everything you can think of to make this as nearly like a real theatre production as possible. Each cast may consider itself a company and select an appropriate name. Posters can be made for each play and placed on display in the room. Programs may be made which in some way carry out the theme of the play or the company. If other classes are to be invited there should be a host and hostess to greet the guests, give out programs, and assist in the seating. Recorded music which will set the mood of the play may serve as an introduction. The stage should be set ahead of class time, if possible, and everything arranged in a quiet and orderly fashion backstage so that the play can begin on time.

These productions should actually reveal what has been learned during the semester. In the final summary, review the objectives of the entire course, discuss the accomplishments and further needs of the class, noting specifically the marked improvements, and suggest future work. Return the first papers written by the students on their aims in the course. Ask each one to write, "I did [or did not] accomplish my goal," to which he may add his comments. In order to adapt the Course of Study more fully to your particular group you may wish to ask for opinions on the following: what was of greatest value to me, what I enjoyed most, what I found of least value, suggestions for changes in the course. In this way you can keep your Course of Study up-to-date and constantly growing, at the same time setting a high standard of achievement.

Adequate material can be assembled and kept up-to-date if a few good plays are purchased each year. These should be available for reading only. The list in Chapter 13 is a tested one. Catalogs from various firms should also be on file and students may send for new plays if they wish. If this assignment is anticipated far enough in advance, single copies for reading can be purchased. It is never advisable to send for a number of copies of a play you have not read. Urge students to buy their own copies. There is no royalty charge when a play is used for classroom work only.

ADDITIONAL NOTES In following this four project method for the first time it may be necessary for one scene to be dropped, possibly the Shakespearean scene. But as routines become established it will be possible for all four projects to be included, even in classes of forty students.

Student Committees Committees of students, each with its own chairman, can be trained for each class at the beginning of the semester to relieve the teacher of much routine work. Such committees provide a valuable experience for the students. Duties can include the checking in and out of scripts and plays, recording of class papers such as plots, introductions, critiques, and so forth.

Care of the stage and props, of the bulletin board, of publicity for the school paper, of the class scrapbook, and of supplementary material can all be student activities. A typing group is most helpful. Devise record-keeping forms and a system that will be simple but accurate.

Typed and mimeographed material To avoid endless repetitions and misunderstandings, type and post on the class bulletin board all information such as dates for productions, times and places of rehearsals, due dates for papers, and everything about which there could be a question. Use mimeographed material as much as possible.

Stage Equipment Some carefully selected stage equipment is necessary in order to give an opportunity for development of movement and business. Two three-panel screens will provide an adequate background for practically any scene. Each panel should be 6′ 6″ by 2′, covered on both sides with canvas (muslin is not sufficiently durable). One side may be painted to match the walls of the room, the other side decorated with a colorful design or an outdoor scene. Butcher's paper can be painted and thumbtacked on to provide variety.

A few pieces of furniture, such as a couch, an armchair, and tables of different sizes, will be needed. A very useful piece can be made in the woodshop classes—a combination of a bookcase on one side and a fireplace on the other. On the bookcase side the back of the fire opening is a decorated panel. Furniture must be very sturdy—reinforced or built extra strong. Upholstery too must be such as will stand hard usage. Slip covers may be made to protect it for daily rehearsals. These can be removed for production. Lamps, a few dishes, and cushions help to make a set realistic. However, since storage space is always limited, the prop supplies should be kept at a minimum and students should expect to augment them by bringing extra articles from home.

Supplementary supplies You can keep your supply of teaching materials up-to-date by constantly adding books to the school library,

and mounted pictures, records, new plays and scenes to your classroom store. A filing cabinet is an absolute necessity.

☆☆☆ DRAMA II

Basic Training (Part II) is studied intensively in the second semester. Special attention is given to the exercises in each of the chapters. Direction and production receive emphasis.

It is important that fresh material and a different approach be used in this advanced work. Because there was so much to be learned the first semester, basic training was given only when it related directly to the acting projects. Now, however, the serious student realizes the importance of more detailed instruction in each phase of his work. The exercises, pantomimes, and improvisations in this section were designed to provide much greater variety in acting than was possible when whole scenes from a play were to be learned. They should be as carefully prepared as any acting assignment. Do not attempt to have every student do every kind of exercise; rather, cover more activities by assigning a few students to each one.

During the first week research topics will be selected. These may include any subject of dramatic interest, particularly theatre history. Material may be collected gradually and the talks given the fourteenth week of the semester. Reports on progress must be made a number of times.

In order to expand the interests of students the Five Art Projects may be assigned. During the term the students are to see or hear (1) a symphony orchestra, (2) an art exhibit, (3) a ballet, (4) an opera, and (5) a play. In localities where live shows are not available the radio, television, the movies will do as substitutes. At the end of the semester, ask for a report which includes the relationship of these arts to drama.

The chapters need not be followed in any particular sequence, but here they are discussed as they occur in the book.

CHAPTER 5—SENSES AND EMOTIONS The motivation for the chapter is a recognition of the need for actors to possess great sense awareness and an understanding of emotional drives.

The Sense Impression Notebooks should be started at this time and kept throughout the semester (page 66). Inspect them once or twice. Prepare, or have students prepare for you, all the materials used for testing the five senses. Blindfold two students at a time and have them perform the various tests. As many as possible of the exercises to develop emotional responses should be given.

CHAPTER 6—THE BODY The need for healthy and expressive bodies as instruments of dramatic projection is the motivation of this chapter. Note the twofold treatment of the material.

The first section comprises exercises designed to make and keep the body physically fit. Professional actors do similar exercises systematically, usually under the direction of a gymnasium instructor. Everyone should have such a set of exercises which he does regularly. Naturally you may substitute your own favorites for any given here. Post pictures of prominent athletes. Call attention to current articles that stress the importance of health. Repeat the Posture and Walk Inventory which was given in Drama I, and refer to your notes. Grade on improvement.

The second section affords an opportunity for this training to be put to dramatic use through the presentation of pantomimes. Have at least two of each kind presented. They must be well rehearsed in order to be valuable.

CHAPTER 7—THE VOICE A good voice is very possibly an actor's greatest single asset. It will compensate for many other deficiencies and in radio is all-important. Not everyone is born with a good voice, but anyone can develop one. This is the motivation for the chapter.

The treatment of material is the same as for Chapter 6. The first section is concerned with voice and speech improvement. Stress the importance of *daily* voice drills. Review the Daily Routine for Speech Practice and the forty-three speech sounds. Drill on exercises for enunciation and tone quality which were not used before. Call attention to good speakers on radio, television, in the movies, and on the stage. Repeat the Voice and Speech Inventory which was given in Drama I and refer to your notes. Grade on improvement.

The second section contains material for the practice of speech techniques. Emphasis is on interpretation—how to get the thought from the printed page and project it to an audience.

CHAPTER 8—MIND AND SPIRIT No particular time is designated in the Course of Study for work on this chapter. When and how you will use much of this material will depend upon many factors that will differ from school to school and from class to class. Most of the topics can be related to other units—such as personality development in Character-Opposites, and social techniques and learning to work with others in Play Production.

Suggest that all try the Experiment (page 147) if this was not done in Drama I. If it was, have students revise it in the light of their own experiences and try it again. This needs very careful motivation. Whether or not it is discussed later in class will depend upon the receptivity of the group. It can, however, be assigned for reading with the hope that it will be meaningful.

The Background and Horizons section, since it pertains largely to future work, can be discussed with profit whenever new goals are being set, but is particularly relevant at the close of either semester. Scrapbooks and files should be started. Temporarily the latter can be made of large manila envelopes or folders; boxes also make good makeshift files. Suggest that students start their own libraries. Discuss hobbies and give guidance in selecting them.

CHAPTER 9—TECHNIQUE Little motivation is needed for this chapter. Most students find the technique exercises interesting and enjoy rehearsing them. This is the reason for placing the study of them early in the semester. Assign the different exercises and have as many as possible demonstrated. The factual material must be learned. You will probably wish to add to the sections on directing and staging. The vocabularies which were learned in Drama I should all be reviewed and tested.

CHAPTER 10—PLAY PRODUCTION This chapter is designed to train students to assist the director in three-act play production, and also to produce their own plays with little or no adult supervision. Since a full three-act play will not be given in Drama II, it is suggested that a cut version which can be presented in two class periods (about an hour) be made the nucleus for training in direction and production.

The play should be an excellent one written by a major playwright. This is an opportunity to use a play which might not have wide audience appeal but which would be most interesting to a drama group. Because of the predominance of women's parts, *Quality Street* and *The Cradle Song* are very usable. Double cast, if possible, and assign a student director to each act.

The entire class will discuss the play from the standpoint of the director, and help to work out the problems. Tryouts, the making of the rehearsal schedule, and all other preliminary planning should be done by the group with you acting as chairman or leader. This is the procedure that was followed on the one-act play in Drama I. Then, however, there was little time for guidance; now you have an opportunity to give definite training.

Rehearsals should alternate with periods of teaching. That is why so much time is allowed for this project in the Course of Study. Everyone should learn how to prepare every section of the prompt book for a major production. In so far as possible give student di-

rectors full responsibility and act as their assistant. But you will conduct the first rehearsal to teach the proper method, and later will conduct each kind of rehearsal—blocking, polishing, and so forth—at least once. Give the production staff such training as they need and assign sections in the chapter for study. Simple pieces of scenery can be constructed if facilities are available. Provide some good books on this subject. Costumes should be created or improvised. Teach through demonstration the fundamentals of make-up. Have students buy their own supplies and experiment under your supervision and at home. By the time the play is presented everyone in the class should know how to handle fairly adequately every phase of the production.

Devices which make it possible to check on each student's activities are helpful. A card file may be set up on which the student records his acting and working assignments, with the date of their completion. He may add also what he has read, seen, or heard (The Five Art Projects). You may wish to use the Work Schedule on page 389.

☆☆☆ DRAMA PRODUCTION (Drama III)

One semester, preferably two, should be spent on dramatic training before a student appears in a major production. Plays should be the outgrowth of a systematic course of instruction if they are to have great educational value. Just "putting on a play" is not teaching drama, nor does it use the dramatic medium to its fullest capacity as an educational tool.

Of course plays can be produced in less than ten weeks, but less time does not allow for the gradual growth which is an essential of learning. If students are to have a great share of responsibility, through which they will learn much, they may be expected to take longer for the whole process than more highly skilled persons would take. The rehearsal schedule should be such that students can keep solvent in their other classes. You will avoid unfavorable criticism if your rehearsals are so well planned that they do not infringe upon

the time of other teachers, or in any way interfere with the smooth running of the school as a whole.

One big problem in the drama production class is how to give a worth-while dramatic experience to those who are not cast in major roles in the play. This can be solved through the establishment of Drama Workshop groups, which is the new approach to this semester's activities. Those students who are not cast in the play, and those having minor roles, will organize into groups. Each group is responsible for the presentation of a period-long program after the three-act play is over. These may consist of one-act plays, scenes, readings, original skits, pantomimes, or improvisations. Good recorded music may be included. There may be a Master of Ceremonies. Originality, initiative in organization, and the successful completion of the project are stressed. Each group may have a name and should submit this and written plans for their program as early as possible.

Research topics will be selected by all class members. This is an important assignment. The need for a broad background in dramatic history and the related arts should be evident. The research topics, if well prepared, will do much to provide this. Students should, by this time in their training, be vitally interested in some line of research which they wish to pursue. The *B* group can work on this all semester, whereas the *A* group will not begin until after the play is over. Reports should be given during the last weeks of the term.

Because the class will be divided much of the time, you must devise schemes to keep a certain amount of class unity by having both groups work together for at least part of a period once a week. Verse choir is excellent for this, as are any of the voice and body drills.

The Work Schedules (page 389) should prove valuable for checking the activities of the entire group. They may be mimeographed and are collected and checked each week. Every student reports on his work both in and outside of class. This will include rehearsal, production duties, reading, written work, research, voice and body exercises, and helping other students either in this class or in Drama I.

A discussion of the play will be held the day after the last per-

formance. All criticism should be directed toward improving future productions.

The last eight weeks of the semester may be spent on activities that were not covered in Drama II.

ADDITIONAL NOTES Production procedures will, of course, vary in each different situation, and modifications of any set routines must be made. The following suggestions are given for two types of organization:

1. A *small school* where the drama teacher is responsible for every detail of production.

Try to interest other teachers in some special phase—the sewing teacher in costumes, the shop teacher in construction and electrical equipment, the art teacher in set design and make-up, and so forth. Ask them not to do actual work but to act as advisors to your student managers. Then have your managers so well trained, the instructions so specific, and the work so well organized that a minimum of the teacher's time will be used.

Eventually you can, no doubt, interest a number of your faculty friends who will really enjoy being a part of the show. Until then, you must rely on the more mature students to be responsible for various divisions of the work. Executive skill is needed in planning and checking, as well as in anticipating problems and thereby avoiding them.

2. A *community project* managed entirely by advanced drama students.

This is not difficult if there is teamwork. The ideas presented are but a few of those actually worked out by student groups. First, and most important, is the selection of the director. The director should, without any question or argument, make the final decisions on all matters, as completely as though he were older and more experienced. However, if he is wise, he will never be autocratic, but will be guided by democratic processes whenever possible. He will keep an open mind and accept the suggestions and advice of his co-workers as

often as he can, so that all will have a feeling of responsibility. As leader he must see that a happy working atmosphere is created and maintained. After all, one should find joy in the doing as well as in the finished product. When difficulties arise, it is well to remember that it is far better to be a fine person than to be clever or talented. The ability to work agreeably with others is an attribute to be cultivated. So-called Bohemian behavior and fits of temperament have no place in a group that is seriously interested in good theatre.

The director will assign all managerial jobs to the members of the group and then try to interest some of the adults in the community—the local electrician, a builder, some mothers who will help with costumes, and so forth—to whom the managers can go for advice. Perhaps arrangements can be made to use the church recreation hall for rehearsals. In return for this, the group might later give a show as a church benefit.

With imagination and resourcefulness, every problem can be satisfactorily met. You may play outdoors in a garden or a patio, on a terrace, a porch, or a hillside. You may play in a large living room, or a basement, an attic, a garage, or a barn. You may use the conventional stage with curtains and screens, or play in arena style with the audience seated on all sides.

Your front curtain may be made of gunny sacks, dyed flour sacks, or odd bits of material in a patchwork-quilt design. Or you can use screens that are easily moved as a substitute for a front curtain. Floodlights can be improvised from large electric globes with tin dishpans as reflectors; spotlights, from small globes in coffee cans. Use plenty of black electric tape and *beware of creating a fire hazard.* Better have your electrical equipment inspected by a professional electrician to be sure it is safe. Never use an open flame on a stage. Candles must be electric. Lanterns may be hung in the trees, or along the path leading to an outdoor stage, to create a gay atmosphere. Folding chairs can usually be borrowed, and like all such equipment should be returned promptly and in good condition.

Rather than sell tickets you may wish to have the audience make

a contribution. You may sell soft drinks, candy, or cookies at intermissions to swell your fund. Provide ushers, perhaps in costume, and a host and hostess to greet your guests. Have attractive programs, handmade if necessary. Always start *on time*. Use a bell, a gong, or the traditional three knocks on the stage floor to indicate that the show is about to begin.

The manager of each phase of production—staging, costumes, make-up, sound, and so forth—should be someone so interested in that particular work that he will study and improve his contribution to each succeeding play. Out of your first proceeds buy some good books on these subjects.

Begin this venture simply and modestly. Play at first only for the fun of doing it and for the enjoyment of your friends. Give a program of scenes and pantomimes such as you presented at school. Have interludes of good music that are definitely a part of the show. These numbers could be explained to the audience. If a long play is cut, or only certain scenes presented, have a narrator tell the intervening happenings, in the manner of the Burns Mantle books (p. 350). Always use good material. Plan to pay royalty and produce plays of quality, or else use fine plays that are in the public domain, that is, are no longer copyrighted—the plays of Sheridan, Goldsmith, Wilde, and many others.

Create a festival spirit by adding imaginative touches that will make all your shows gala occasions. *Grow* gradually into a good producing organization with a reputation for doing worth-while plays well. Eventually this can develop into a Community Theatre. At that time you should interest civic-minded citizens, and have adult patrons and patronesses. Any locality, however small, can have its own theatre.

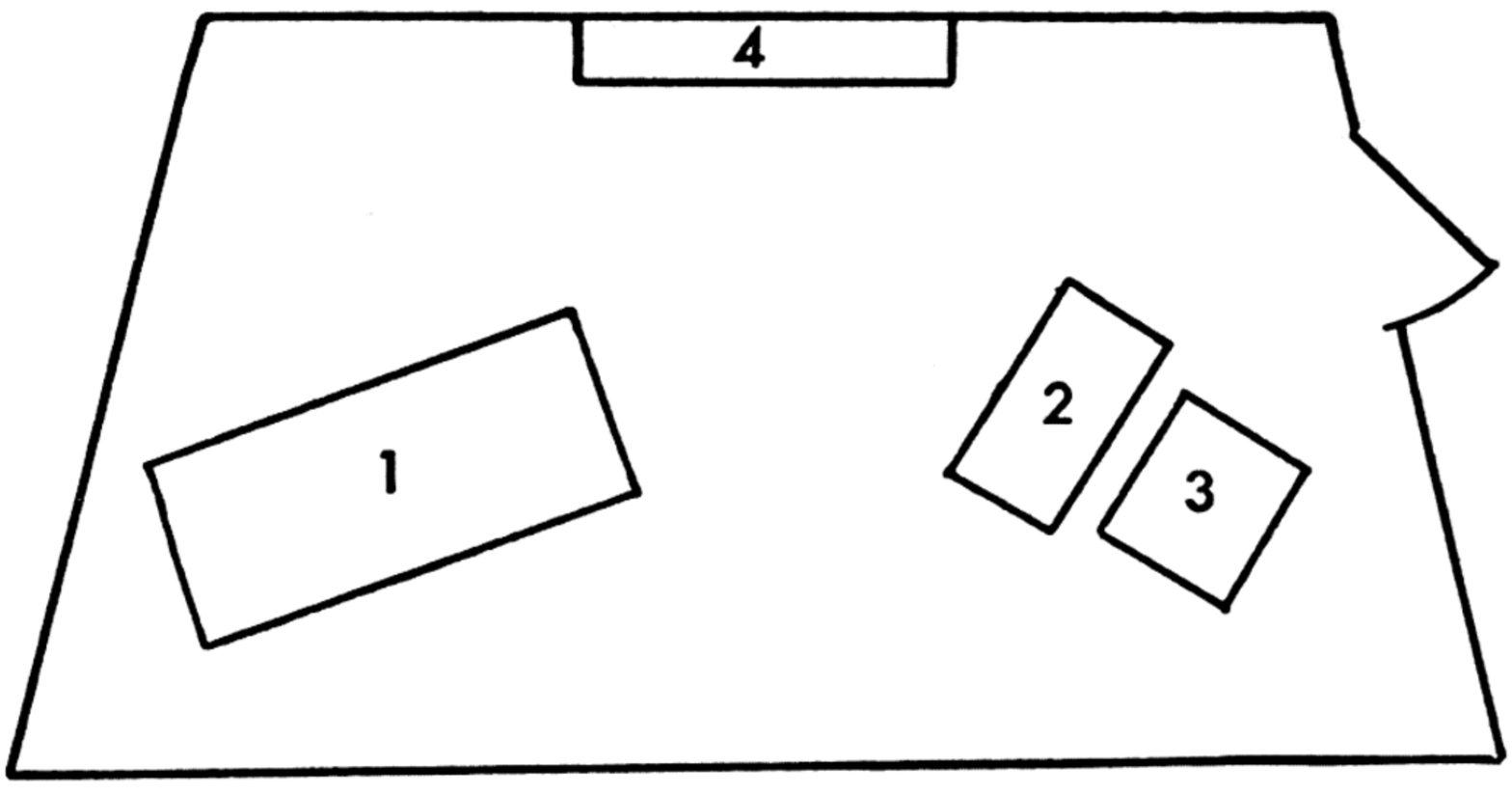
☆☆☆ MODEL FORMS

On the following pages are a few of the forms previously referred to which may be used as models. The stage plots for your scenes will be as simple as the one shown here for *Holiday*. Acting area and

furniture should be drawn to scale. Note that this arrangement of furniture has been used in developing the movement and business indicated in the script, page 217.

☆☆☆ STAGE PLOT AND INTRODUCTION

HOLIDAY by Philip Barry



1. COUCH 2. LOW TABLE WITH FLOWERS 3. ARMCHAIR 4. BOOKCASE

INTRODUCTION

This scene from Act I of *Holiday* by Philip Barry takes place in the third floor sitting-room of Edward Seton's house in New York. You are to imagine it as the playwright describes it—"a handsome room, and quite a comfortable room, but rich, very rich."

It is about twelve o'clock on a bright, cold Sunday in mid-December.

Johnny Case, a brilliant, self-made young lawyer, has just become engaged to Julia Seton, member of an extremely wealthy and socially prominent family. In this scene Julia introduces him to her sister Linda, who is just returning from church.

The characters are:

Julia Seton, played by—
Johnny Case, played by—
Linda Seton, played by—

☆☆☆ PRODUCTION SCHEDULE

DRAMA I—PERIOD II

presents THE MODERN SCENE

Monday, September 21, 19—

HOLIDAY—Barry
JULIA—Patty Elton
JOHNNY—Bill Heath
LINDA—Beth Rowan

EVER SINCE EVE—Ryerson-Clements
SPUD—Ray Dennison
JOHNNIE—Bud Bailey

OUR TOWN—Wilder
GEORGE—Jack Ryan
EMILY—Bonnie Foster

Tuesday, September 22, 19—

STAGE DOOR—Kaufman-Ferber
TERRY—Irene Johnson
JEAN—Lois Banning

OUR HEARTS WERE YOUNG AND GAY—Skinner-Kimbrough
EMILY—Marjorie Blaine
CORNELIA—Carol Jensen

CHEAPER BY THE DOZEN—Gilbreth
ANNE—Judy Pierce
LARRY—Pat Wilson
BILL—Mark Reed

Wednesday, September 23, 19—

AH, WILDERNESS—O'Neill
RICHARD MILLER—John Wright
HIS AUNT—Charlotte Sawyer
HIS MOTHER—Barbara Dale

THE OLD MAID—Akins
DELIA—Nancy Sloane
CHARLOTTE—Sally Anderson
NORA—Ruth Bates

Thursday, September 24, 19—

THE ROYAL FAMILY—Kaufman-Ferber
JULIE—Gloria Douglas
GWEN—Susan Benefiel
FANNY—Mary Jean Mayer

In like manner prepare Production Schedules for The Character-Opposite Scene, The Shakespearean Scene, and The One-Act Play.

WORK ASSIGNMENTS FOR THREE-ACT PLAY

COMPLETION DATE	JOB	MANAGER	CREW
Fri. Apr. 7	set design	Bob James	
Wed. Apr. 12	scene plot	"	
Fri. May 5	set construction	Alan Taylor	Phil Jones
Fri. May 12	set painting	"	Dick Hansen
(etc.)			Clem Baker

☆☆☆ IF I WERE KING

A portion of the rehearsal organization for a three-act play is given here. In this Breakdown of Scenes the first column indicates the number of pages of script to be covered in a single rehearsal. Later several of these sections are combined in one day's rehearsal, as would be shown on the completed schedule.

BREAKDOWN OF SCENES

ACT I

NO.	PAGES	CHARACTERS
(7)	9-16	Vagabonds, Robin, Louis, Tristan, Francois
(6)	17-23	Same
(6)	23-29	Same, Mother Villon, Katherine, Page
(5)	29-32	Same, Katherine, Thibaut, Captain, 5 French Soldiers

ACT II

(5)	34-40	Louis, Astrologer, Tristan, Katherine, Olivier, Villon, Pages
(4)	40-44	Villon, Noel, French Soldiers, Huguette, Vagabonds
(5)	45-49	Villon, Noel, Huguette, Katherine, Olivier
(4)	49-53	Villon, Noel, Katherine, Olivier, Louis, Ladies, Musicians, Courtiers, French Soldiers, Archers, Burgundians, Toison d'Or, Astrologer, Tristan

ACT III

. . . . . .

A portion of the Rehearsal Schedule for the same three-act play.

REHEARSAL SCHEDULE

DATE	IN CLASS	AFTER SCHOOL 3:30 TO 5:30	EVENING 7:00 TO 9:30
Mon. Apr. 10	9-16		
Tues. Apr. 11	17-23	9-23	
Wed. Apr. 12	23-29		
Thur. Apr. 13	29-32	23-32	
Fri. Apr. 14	34-40		Act I
Mon. Apr. 17	40-44		
Tues. Apr. 18	45-49	34-44	
Wed. Apr. 19	49-53		
(etc.)			

Work Schedules should be turned in for checking each week by every member of the Drama Production class except those playing the leading roles in the three-act play.

WORK SCHEDULE FOR DRAMA PRODUCTION CLASS

NAME: _____

PRESENT ASSIGNMENTS: _____

_____

_____

DATE: _____

MONDAY:

TUESDAY:

WEDNESDAY:

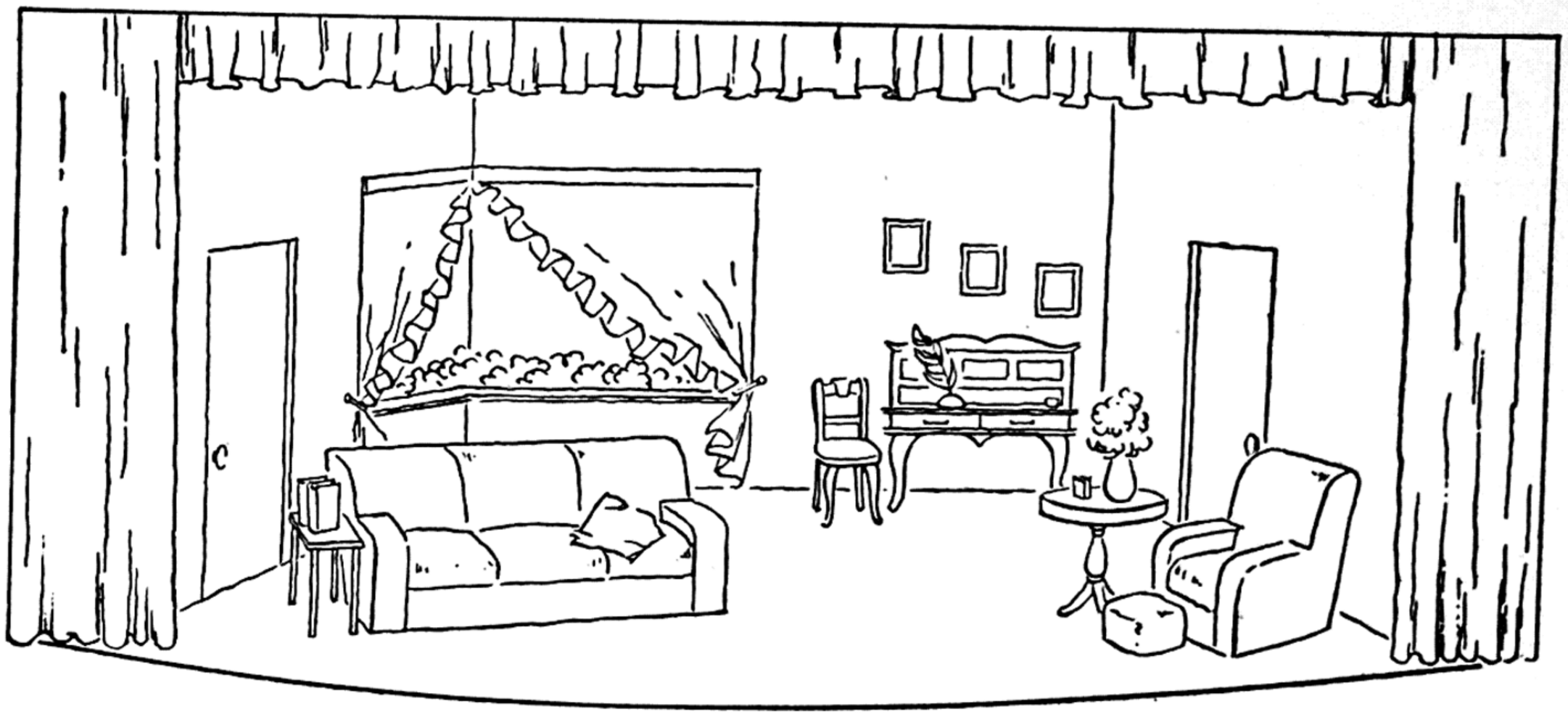
THURSDAY:

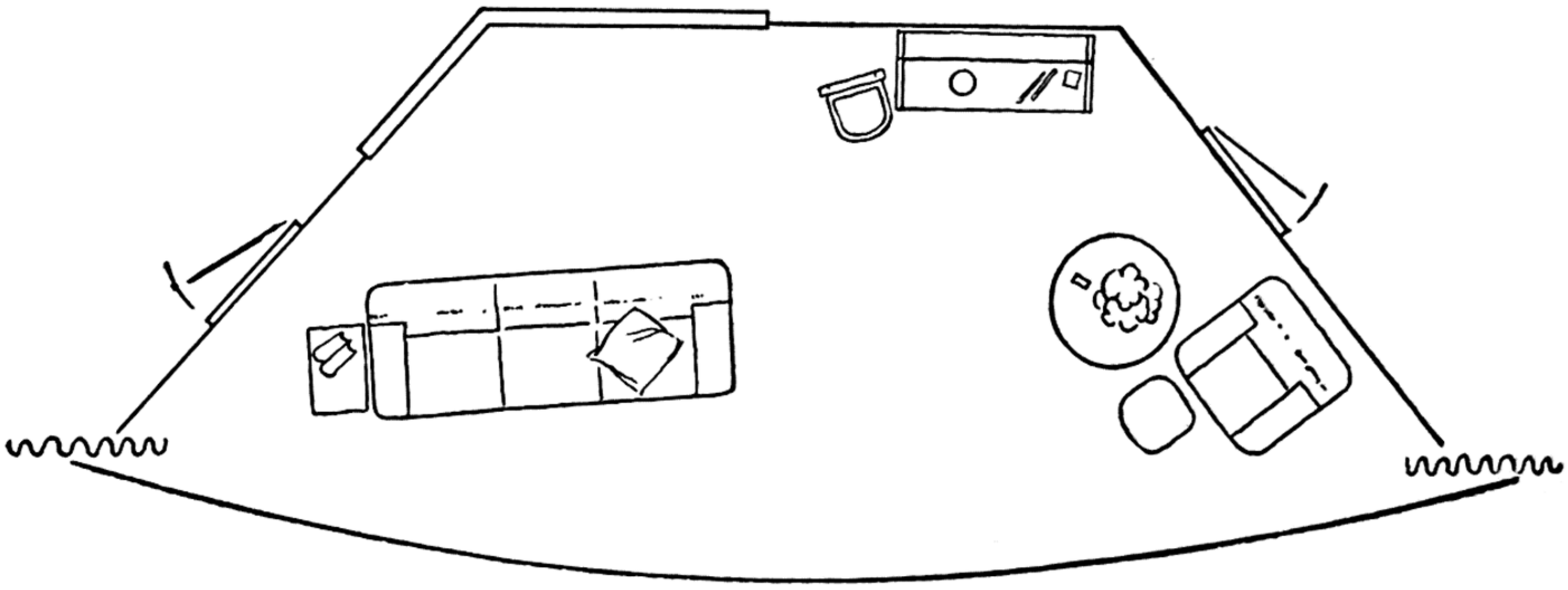
FRIDAY:

TOTAL NUMBER OF OUTSIDE HOURS_____

☆☆☆ SET DESIGN AND PLOT

For the One-Act Play it may be desirable to make both a scene design and a more detailed stage plot, as sketched below. These may serve as a basis for the construction of a model stage. Note that both are drawn to the same scale.





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